

SOUND . LIGHTING . VIDEO . MUSIC . PERFORMING

# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

MAY 2006 www.mobilebeat.com

## THE PROM

PARTY MUSIC & BEYOND:  
HOW TO CREATE LIFELONG CLIENTS

## MBLV.06

MARKING A MOBILE MILESTONE

## SPECIAL

## BUSINESS SECTION

CHOOSING THE BEST: PHONE,  
INSURANCE, SECURITY & MORE

## THE DIY DJ TREND

WHAT'S THE REAL COST?

## BRICK HOUSE

DREAM LOCATION BRINGS  
THE BRIDES TO THE DJ

## GOT SKILZ? (WE DO)

TURNTABLIST EXTENDS  
HIS MUSICAL REACH

## REVIEWED

AUDIO INNOVATE:  
AEM-100 MIXER

SENNHEISER:  
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SOUND COLOR EFFECTS  
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- **New Color Effects**  
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P-SERIES AMPLIFIERS





# Turn the Page... But Before You Do

**T**he Internet is a splendid resource for breaking news and hot information; of course, whether it's based in actual

fact is often not a consideration. While I admit that I seldom read the boards and have consistently (for purely professional reasons) shied away from participating in any Internet-based discussions, I have enjoyed reading some of the recent postings speculating that *Mobile Beat* was about to undergo a change of ownership. What I find most fascinating is that, at the time these postings first appeared, there was nothing to base them on.

Yet, as time passed, fiction took on the face of fact, and an opportunity presented itself that would allow myself, and Mike Buonaccorso, to seek new horizons. For the foreseeable future, Mike will be staying on in his capacity as Trade Show Producer to work with the new management in making the upcoming *Mobile Beat* Shows more and more spectacular. I, on the other hand, have decided to take a different course. As much as I have enjoyed the years I've devoted to developing this publication, the time is right to move on. It's been a most exciting journey and, to reiterate what I said in the last issue, I'm extremely grateful and indebted to everyone of you—reader and advertiser alike—for helping us create a magazine that, for over 15 years, has brought people together, helped a lot of people build successful businesses and proved that when it comes to bringing life to a party, nobody does it like a mobile DJ. In other words: You *rawk*! I wish you all the best for the future.

Cheers and God Bless,  
Robert Lindquist  
*Mobile Beat* Founder and  
Publisher since 1991



Dear MB,

**I am a mobile DJ** in Houston, Texas. I have been one since 1989 and have thoroughly enjoyed the profession. Personally, I want to thank *Mobile Beat* for being so good to the DJ profession with its quality publication. I have read you for years and have picked up numerous tips that I have used, forgotten, or otherwise integrated into my act as my own. Thank you.

However, I have children and am getting older. Recently I was talking to another parent about my profession and he said, "Are DJs necessary?" You know, at that time I didn't have an answer. But now I do, and I thought I would share it with you guys.

New Years Eve, I was booked on a private clubs member event. Knowing this was going to be an older crowd, I knew it would be less than the typical New Year's blowout, but I prepared none the less. Upon my arrival, the Club and room looked outstanding. Festively decorated, and a feast prepared of the finest awaited the attendees. The staff was walking around and made several comments like, "Looks like you got the dull one this year," and "These people never dance." It was about to bum me out.

Sure enough, when the guests came, there were only about 40 (38 to be exact), and yes there were a few blue hairs and white belts. I made some announcements, tried to stir the excitement. I noticed there was a blind man and his wife sitting next to the dance floor. I went into a set of old music (Motown, etc.) to older music (Englebert, Glenn Miller, etc.) and one of the selections must have hit the spot. He touched his wife's arm, she looked amazed as he grabbed her and went to the dance floor. There he was transformed, a smile on his face, his wife beaming and the friends at his table watching in awe. He danced that one and even a couple of others, and left the floor to huge applause—and with a grin that never left his face for the rest of the evening.

It got me to thinking. I don't know this man. I don't feel it is hard to believe that he wasn't always blind. And just maybe for that one song, that one moment in time, on New Year's Eve 2006, he was no longer blind. Are DJs necessary? Yes, quality, professional DJs are always absolutely necessary.

- Bill Cox, DJ's Unlimited, Inc., [www.djsunlimited.net](http://www.djsunlimited.net),  
Author, *The Ultimate Wedding Reception Book*

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# THE SHOT



## More iPod Mixing Muscle

Following the highly successful introduction of the world's first iPod™ **mixing console**, Numark's new **iDJ2** now provides real-time scratch, pitch, seamless loop, and full cueing capabilities. The iDJ2 also features an innovative new iPod docking system that allows users to play two songs simultaneously from a single iPod, with need of a computer. Further, multiple mass storage devices, including additional iPods, Memory Sticks™, and external USB hard drives can be attached through rear panel USB ports. In addition to USB connectivity, the iDJ2 comes complete with line inputs for any audio source including a microphone, CD players and turntables. An oversized LCD screen offers waveform display and visual track-profiling. The iDJ2 supports MP3, Ogg Vorbis, and AAC (non-DRM) formats. More info is available at [www.numark.com](http://www.numark.com).

## Director Pulls it Together

Numark has debuted the **D2 Director**, a groundbreaking, **DJ music player and manager**. With support for iPod™, Memory Stick™ media, and external USB hard drives, the D2 ("D-squared") is a 3U rackmount console featuring one oversized LCD display coupled with a revolutionary user interface. The new plug-and-play design allows the user to simply search for music on any USB mass storage device and add songs to a single master play list. Using the single master play list, songs are automatically directed to two built-in play control surfaces, ultimately simplifying the DJ performance experience. The graphic user interface includes real-time visuals of track profiles and waveforms. Six soft-touch buttons around the D2 Director's display screen provide the DJ with control over a variety of features such as effects, song management, and hard drive management. The D2 Director supports MP3, Ogg Vorbis and AAC (non-DRM) formats. For more info, go to [www.numark.com](http://www.numark.com).



## Cortex Means Intelligent Music Control

The new, high-end digital audio manufacturer, **Cortex**, has revealed the **HDC-01** and **HDC-02** rackmount **digital music controllers**, allowing DJs to use audio files stored on any external USB compatible device, such as an external hard drive, USB flash drive, iPod, CD drive, or DVD drive. MP3, WAV, CD-Audio, and DVD-ROM formats are initially supported. Each unit is also equipped with high-resolution pitch control, front and rear USB ports with device selection menu and multifunction navigation keys. A Library Cataloging feature automatically catalogs tracks upon connection to a storage device and allows searching by Artist, Song Title, and Genre. The main playback screen displays artist, track title, time elapsed, and time remaining. You can access detailed info on any track in the catalog, as well. Storage Device Selection provides port recognition when multiple storage devices are connected. Go to [www.cortex-pro.com](http://www.cortex-pro.com) for more.





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## Making Waves

The exclusive 2-channel **Oceana** is the newest **CHAUVET DMX effect**, suited for large venues and long nights. Generously outfitted with 40 light and dark blue lenses, Oceana projects a multitude of azure rays that create a wavelike pattern, thanks to an exclusive S-shaped, 800-watt linear lamp rotating on a horizontal axis. Its wavy patterns are a refreshing addition to any DJ or club lighting system. One DMX channel controls the speed of the bulb's rotation. The second DMX channel controls blackout and strobe-like effects. In the absence of DMX signal, Oceana responds to sound with a dynamic combination of beam rotation and strobing. Multiple units can be linked and synchronized. The voltage is switchable between 110V and 230V. More info is available at [www.chauvetlighting.com](http://www.chauvetlighting.com).



## Mood Maker

**American DJ's** new **GP-250** will put partygoers and club patrons "in the mood"—whatever mood is called for. A 250W professional **DMX gobo projector**, the GP-250 casts brilliant, vibrant patterns, allowing you to create any desired image at parties, weddings, corporate events, and in clubs. Utilizing an economical halogen lamp, the unit comes with 5 rotating glass gobos, which create multicolored patterns with a rich, marble-like texture. The gobos are replaceable, allowing you to substitute your own customized images, logos, names, or any design you wish. For added excitement, the GP-250 includes a Gobo Shake effect. It features 0–100% dimming, and a high-velocity fan keeps it cool enough to run all night. With 4 DMX channels, the GP-250 can work with any universal DMX controller. Featuring 8 built-in programs, it can also be run in sound-active mode or master-slave in multiples. A convenient Smart Sense feature automatically recognizes whether the unit is in DMX or master-slave mode. Go to [www.americandj.com](http://www.americandj.com) for more.

## Going Deep with MP3 CDs

**Denon DJ's DN-D6000 Dual CD/MP3 Player** continues the Denon tradition of CD player innovation, boasting an extensive MP3 feature set and Next Track Reserve with Crossfade function, making it perfectly suited to mobile DJs, club DJs, and other working DJs. An Unattended Playback on Power-Up function also makes it useful even when the DJ's not in the room. The unit's MP3 playback mode fully supports MP3 capabilities, including: seamless looping with B Point Trim, scratching, hot starts, and MP3 effects; CBR and VBR (constant or variable bit rate) encoding up to 320 kbps; ID3 Tags (files embedded into the MP3 that display Title, Artist, Album); and MP3 File Search System (offering fast and easy file location by name). The Next Track Reserve function allows you to store hundreds of MP3s on one disc and play them back-to-back, searching for a song by name, and crossfading seamlessly for a smooth, nonstop mix. The DN-D6000 also includes 7 essential onboard effects: Scratch, Reverse, Brake, Filter, Flanger, Echo, and the world's first Echo Loop, which can loop a 1/4 beat up to a 8/1 beat indefinitely. MSRP: \$1,099 – [www.denondj.com](http://www.denondj.com)





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## CELLULAR INTERACTIONS

Applying its expertise in video display technology to cellular communications, **Pangolin** has introduced **Interactive Messaging Unlimited (IMU)**, PC software that allows text or picture messages from cell phones, Blackberries and other wireless devices to be displayed immediately on video screens, including projection video and laser systems. Creating extreme possibilities for electronically interactive entertainment, IMU software turns a personal computer into a message control center featuring simple tools for rapidly selecting and displaying messages and for showing them simultaneously with static and animated images, streaming video, and live broadcasts.

"IMU adds an exciting new dimension to all kinds of meetings, events, and parties as well as to television," said William Benner, Pangolin president and co-founder. "It enables a level of audience interaction and involvement that wasn't possible before." Benner said cellular "texting," already widely popular in Europe and Asia, is growing rapidly in North America with applications such as voting for reality show contestants.

Utilizing the texting (or SMS) technology embedded in most cell phones, Pangolin IMU makes it possible for audiences or guests at events to communicate or interact with the entire group, a DJ, with a featured performer, or others. The system's built-in voting capability, including the ability to display and chart voting results in real-time, makes it easy to involve audiences (live or remote) in contests, reality judging, surveys, polls, and other interactive participation.

Pangolin software is designed to appear and operate like popular e-mail applications, though it offers special features, like tools for quickly creating professional-looking video backgrounds on which the various video, SMS chat, SMS voting and other elements appear. It also permits message content to be automatically or manually screened prior to being shown publicly. A system operator can determine when and whether messages are shown, their order of appearance, and their duration on screen.

In addition to receiving messages, IMU can send private text messages to a group or individual and use caller ID to store phone numbers (or emails) of devices sending in messages for display. Such features allow operators to build "opt-in" phone lists for one-to-one marketing programs, promotions, and other uses.

The



Pangolin IMU package includes a portable, rugged wireless modem which is necessary for receiving text messages. A USB cable for connecting the modem to a computer is also provided. The IMU application, including modem, can be installed and run on a laptop computer without external power. Two versions are available: Basic, designed for use at meetings, events, and clubs, carries a retail price of \$995; IMU Pro, with special features for professional, high volume applications (such as broadcast and cable TV chat channels) costs \$2,395. Additional information can be obtained by visiting [www.pangolinsms.com](http://www.pangolinsms.com) or by contacting Pangolin at 407-299-2088.

## UNIVERSAL CONTROL

The unique design of **Allen & Heath's Xone:3D Universal DJ Controller** combines a high performance DJ mixer, a top-spec, multichannel USB sound card, and a comprehensive MIDI control surface—offering a performance workstation that integrates all the tools of the modern DJ.

The mixer section is derived from the Xone:92 and Xone:62 designs,

featuring 4 multi-input stereo channels, 3-band total kill EQ, a comprehensive cue system, 2 stereo returns, headphone monitor with mix/cue control, and high-quality dual-rail faders. 3D contains Xone trademark VCF filters, which offer low-pass, band-pass, and high-pass selection; resonance and frequency filters; plus there is an assignable LFO with depth control. The master section has two effects sends with pre/post fader selection, and there is a VCA crossfader.

The USB sound card has 8 channels, arranged in stereo pairs, which can operate in 2 modes: 6 channels from a PC and 2 returns, or 4 channels from a PC and 4 returns. Using individual 24-bit stereo converters with sampling rates of 48kHz, the card's design guarantees the best possible sound quality from laptops and PCs. The sound card can be fed from the main mix, FX1, or direct from the channels, and features SPDIF optical and coaxial interfaces. Also, the USB connection sends and receives both audio and MIDI data to and from the PC, and can be used to update firmware and set mixer configuration data.

There are dedicated MIDI control sections on either side of the mixer, with a total of 8 dedicated control faders, 16 rotary controls with center detent, 10 encoders, 50 switches, and two custom jog wheels with micro-switches, which can be mapped as navigation controls for DJ software such as Ableton Live and Traktor. Xone:3D can send a total of 105 different MIDI control messages from the dedicated control sections, audio channel faders and crossfader, to the 3D's MIDI out socket and via the USB interface to the PC.

An automatic beat detector synchronizes the MIDI clock to the main mix, the FX2 mix buss, or can be disabled to allow the beat to be manually tapped-in. The 3D also has connections for a footswitch controller and a game port socket for a standard analogue joystick that can also be used as a second MIDI output.

For further details see [www.allen-heath.com](http://www.allen-heath.com) or [www.americanmusicsound.com](http://www.americanmusicsound.com).





## PCDJ: BRINGING LIGHTING AND VIDEO INTO FOCUS

After creating a new paradigm in DJ audio software and hardware with the implementation of VRM (Virtual Rack Module) technology, PCDJ is poised to take the lighting and video worlds by storm as well.

"We are pleased to announce the arrival of PCDJ VJ professional video software and PCDJ DMX lighting control software," says PCDJ's COO, David Oak. "They have both been designed with the research and input of many professional DJs worldwide. We are confident these products will provide a new level of service for many DJs at an affordable price. PCDJ aims to continue to release several other innovative software and hardware products in 2006. This is just the start."

### Digital Video Whiz

**PCDJ-VJ** is a comprehensive, beat-based A/V digital software mixer for real-time audio and video control. Replacing costly video mixers, DJ setups, players, and equipment, PCDJ-VJ transforms your computer into an all-in-one live A/V studio. Features include: full audio/video software mixer; twin independent video players; twin independent audio players; one-click BPM sync; thumbnail media banks; audio and video play lists; browser with preview; automatic beat-matched crossfading; video and audio lockable crossfaders; real scratching simulation for visuals only; MIDI integration with learn functionality; real-time visual effects and transitions (effects match tempo of video); instant visual cues and triggers; DAC-3 controller compatibility; 10 cue points saved per video; manipulation of live camera feeds; and much more.



### Laptop Lighting Control

The **PCDJ-DMX Controller** is a powerful, yet easy-to-use DMX controller. It lets you control, program, sequence, and perform with any DMX device, including moving lights, PAR cans, lasers, hazers, media servers, and more. And with native integration, you can DJ, VJ, LD, and LJ at the same time!

PCDJ-DMX Controller allows you to select fixtures from a huge (and growing) library; and assign, name, and move fixtures with automatic channel assignments. You can also multiselect fixtures for fast cue creation. A built-in Movement Generator (shape-morphing effects generator) aids in show creation. For linking up light with sound, it offers BPM detection (via plug-in architecture) and also a Song Link function for locking light movements to a specific section of a song or track, regardless of when you choose to play the track. A random generator is useful for unprogrammed dance floor applications. The system connects to your computer via a USB interface with one universe (512 channels) of DMX output and one universe DMX in. For the latest info on PCDJ's products head to [www.pcdj.com](http://www.pcdj.com). ■

## aslappaontheback

By Dan Walsh

**Y**es, I know you're used to packing all your DJ gear into solid, protective plywood boxes covered with carpet and locked with latches. And yes, you have your bulletproof DJ rack system that houses your precious performance computer. But what about those moments when you won't be taking the van? When you have to travel light, and travel quick—maybe even have to hoof it through an airport—but you still need to have your laptop by your side?

Not only does the new line of laptop backpacks from Slappa fit the bill, they do it with the height of style. Not long ago, I transferred all my editors' gear, including my 15" laptop, into **Slappa's Velocity PRO Laptop Backpack**—the silver-accented version, with a strikingly cool honeycomb pattern. While looks are important, I was most interested in how this pack might make my life easier than the laptop bag I had been using. Well, to give away the punch line, after finishing the review period, I'm still using the backpack.

The Velocity PRO has ample space in its four main compartments for folders, books, CDs, DVDs, and other larger items. Each has two heavy-duty, easy-to-grab zipper pulls. Many smaller zipped interior pockets help organize items like cables, adapters, personal items and other small things. I found that the bag has great stretching capabilities, as I often kept remembering things I needed to take with me and it kept expanding to hold them all.

Even when in such a fully (over)loaded state, the Velocity Pro proved quite comfortable to carry. As hinted at above, this bag proved its worth when I was running through the Atlanta airport to make my connecting flight back home from the last Mobile Beat show. Instead of having aching arms or shoulders from lugging a regular bag, the Velocity PRO perched my laptop safely on my back and allowed me to move fast with both hands free.

The comfort and capacity is due to the thickly padded straps and the pack's use of pro-grade scuba-prene as its primary fabric. These, along with thick, molded rubber accents, provide a case that is lightweight, water resistant, and provides excellent protection for a laptop or other electronic gear. A padded inner laptop sleeve in the main section (ideal for laptops up to 16") keeps the precious cargo unharmed. A rubberized easy-grip handle is good for quick pickups. Three combination locks, a removable phone case, and a 3-D rubber name card holder round out the useful extras included with this extremely mobile, computer-friendly backpack. Dimensions, unloaded: 13"W, 17.25"H, 2.75"D.

**MSRP: \$79.99 – [www.slappa.com](http://www.slappa.com)**







# IT'S HOT

## Stanton: a new, 50-year-old company

**W**hat do you do with a company that's been doing just about the same thing for 50 years? Although Stanton Magnetics has been consistently producing high-quality audio products since its founding in 1946, a new team of executives has recently infused the company, now known as the Stanton Group, with a new attitude. Recently the Stanton Group invited Mobile Beat to see some of what's now and what's next from their R&D labs.

Stanton engineers are very proud of a new line of mixers that incorporate what they refer to as Superior Sound Technology or SST. Rather than just being a marketing slogan, SST stands for an engineering attitude that involves meeting and beating the highest DJ audio standards. An example that was shown was the M.505FX mixer. By utilizing very strict quality control, building internal boards of fiberglass, and using surface mount chips, the M.505FX really looks well made on the inside. One Stanton engineer gushed about how the three-band equalizer on their new mixers is actually a separate chip and a true equalizer, and there is no bleed from one channel to the next.

"By adding effects and sampling capabilities to the M.505, we have no qualms in calling the M.505FX the world's most powerful club mixer," says Henri Cohen, Stanton's VP of Sales & Marketing. "No other mixer at any price offers its combination of flexibility, feature set and sound quality."

But in addition to sounding good, the attention to performance detail was clear, with unique features like new Illumiknobs that throw a beam of light allowing you to see the knobs' position even in the dark. That's a bright idea.

Also on display were the new CM.203 and CM.205 all-in-one CD player/mixer combinations. Incorporating two top-load CD players and a four-channel mixer, the two new devices provide for a very compact mixing solution. The mixer incorporates a two-bus design with

assignable channels on either side, each of which incorporates three-channel equalization. There is also a mic channel. The most striking thing about these two new Stanton units is the dynamic styling, which is finding its way into all of the company's products. The 205 offers ability to play MP3 files over its less expensive 203 stablemate.

Another innovative piece of DJ-centric technology is Stanton's new EAR.4 in-ear headphone system. The design of the EAR.4 not only provides audio playback, but also helps to protect the user's hearing by blocking out background audio.

"If the overall sound pressure level inside clubs weren't so high, there wouldn't be a need for the EAR.4," says Cohen. "But for decades, DJs have fought the battle between trying to monitor their mix loudly enough to compete with the output level of the club's sound system.

This can lead to extremely high volume inside the headphones, which is dangerous for both short- and long-term use. The EAR.4 is a great sounding and comfortable headphone solution that also helps Stanton's customers to protect their hearing."

For turntablists, Stanton is a recognized name in styli, and every one of Stanton's stylus products has undergone a redesign, offering new styling and upgraded performance, along with simpler choices.

The Stanton Group is, however, oriented toward the needs of all types of DJs. In case you missed it, the Stanton DJ site now features a dedicated mobile DJ area, with gear suggestions and a growing assortment of educational information. Go to [www.stantondj.com](http://www.stantondj.com) and click on "Mobile DJ Corner," or surf directly to [www.stantondj.com/v2/mobile\\_intro.asp](http://www.stantondj.com/v2/mobile_intro.asp). ■





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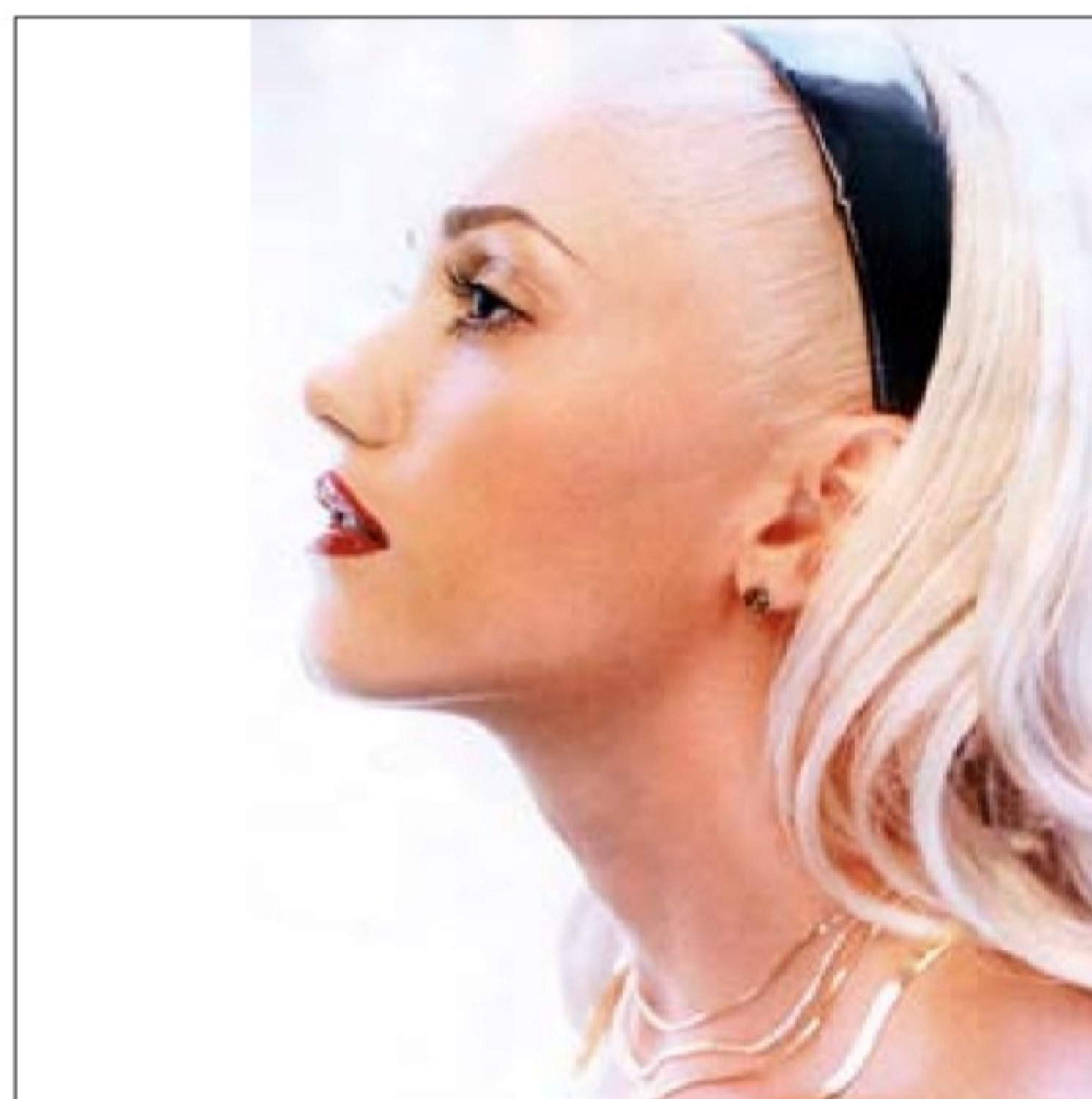
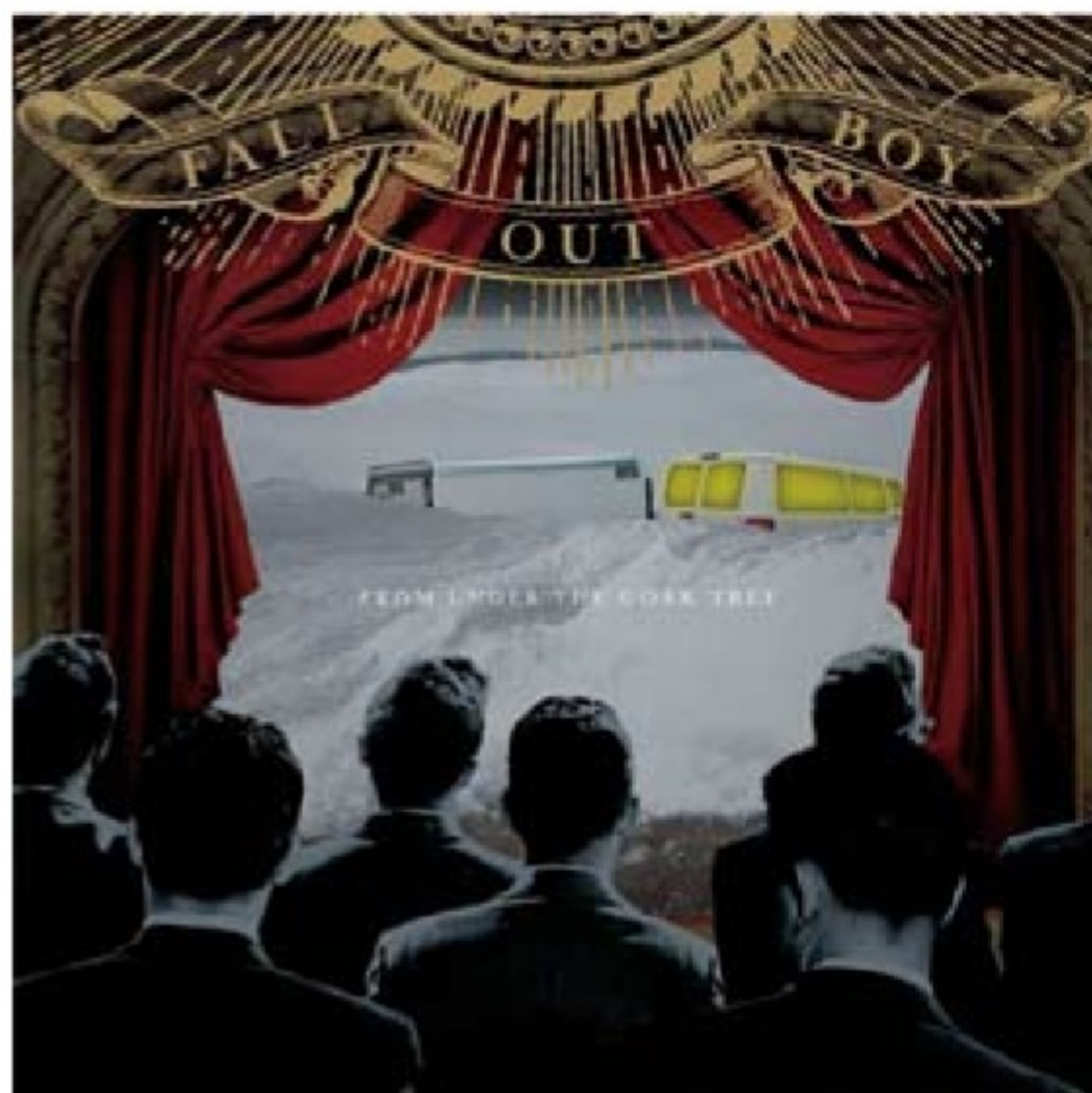
# Dance, Dance

By David Kreiner

**S**tarting off, we have a long-awaited new release: *CULTURE SHOCK 15*. Culture Shock is the only remix service that features alternative and modern rock extended remixes on every issue. Getting this killer issue started is the latest from Nickelback, "Photograph" at an easygoing 80 BPM. This is a good song for early evening sets. The latest CD from Depeche Mode is turning out tons of radio singles. Their latest, "Precious" (107 BPM), is a killer dance floor track, which gets a sweet extended remix on this issue. Grammy-nominated Fall Out Boy gets a really sparse remix of their huge radio hit "Dance, Dance" at a slower, more programmable 115 BPM. This remix makes this song super easy to program in your dance sets. The Gorillaz are still tearing up the dancefloor and this issue's remix of "Dare" (119 BPM) is the must-have remix of this song.

Everyone's favorite girl from Orange County is Gwen Stefani, with a ready-made dancefloor-packer called "Crash," at a bumping 126 BPM. Death Cab for Cutie is up next with "Soul Meets Body"—a folk/rock remix at 128 BPM. This is another huge alternative radio hit and now you can make people dance to it. Bakersfield California's own Korn get a major dance reworking (128 BPM) of "Twisted Transistor." Another super fun rock song to program in your dance sets. Getting the '60s surfer sound are The Strokes with "Juicebox" at 155 BPM. Killer remix of this super strong radio track. Limp Bizkit is the recurrent hit on this issue (Culture Shock always put one older cut on each issue) with "N2Gether Now" (102 BPM) and is a fun song to revisit. The past five issues of *Culture Shock* have included a killer radio megamix and this issue continues that trend with "The Hit AC Megamix Part 6" (85-134 BPM). This medley will make all beat-mix-challenged DJs out there look like superstars.

Another great high-BPM remix collection comes from *X-MIX*, with *DANCE SERIES 83*. All X-Mix discs feature extended remixes of today's hottest club and radio hits. Getting things started is a dancefloor-filler from Axwell, "Feel the Vibe," at 128 BPM. This is a strong retro remix with powerful male vocals that will make the girls in your club run for the dancefloor. The Queen, Mary J. Blige, gets a strong dance remix of "Be without You" at 128 BPM. This one also has a retro/disco vibe and is a killer remix for your late-night sets. Lee Cabrera (featuring MIM) follows with "I Watch You" (127 BPM). This is a strong Euro remix and is another great mix for the wee hours. R&B singer Ray J gets the house treatment with "One Wish" at a sweaty 128 BPM. A nice smooth house beat pushes the remix with striking vocals on top. Club diva Judy Torres turns in another strong hit with "Faithfully" at 132 BPM. A strong drum and bass groove pushes this club remake of Journey's ballad "Faithfully" into kick-ass mode. Fall Out Boy gets another dance treatment of their huge hit "Dance, Dance" at a peppy 128 BPM. This remix contains a punchy synth bass track that pushes the mix. DJ Russ Harris and Huey Lewis combine for a speedy (135 BPM) and fun club treatment of an '80s rock classic, on "I Want a New Drug 2005." A long







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drum track is provided to mix over, for starters, then into the unmistakable sax intro. D4L gets the booty treatment on "Laffy Taffy" at 135 BPM. This is a must-have version of this huge radio and club hit. Roger Sanchez (featuring GTO) has a club hit with "Turn On the Music" at 129 BPM. A strong synth bass line and male vocals push the mix. Closing out the set is Deee-Lite with their classic mega hit "Groove Is in the Heart" at 130 BPM. This mix stays pretty close to the original, only with a stronger beat.

**ULTIMIX 122**, the latest in the Ultimix dance remix series, starts off with Rihanna and her radio hit "S.O.S." at 137 BPM. The bass line and intro from Soft Cell's "Tainted Love" are mixed under the entire song, with Rihanna's vocals over the top, providing a nice way to use a new song in an old-school set. Fall Out Boy also gets the remix treatment with "Dance Dance" at 128 BPM. This is the strongest version of the three services reviewed here. Beyonce gets a house workout with "Check on It" at a retro-sounding 130 BPM. This killer remix totally sounds like a hit from the late '70s. "I Watch You" from Lee Cabrera (featuring MIM) is up next with. This is a strong remix (127 BPM) for your high energy sets. Mary J. Blige gets some retro/house stylings on "Be without You" at 128 BPM. The "put your hands up" chant will get your crowd pumped up. Gwen Stefani gets a usable sparse rock/dance approach on "Crash" (126 BPM). Black Eyed Peas push the dancefloor with "Pump It" at a pumped up 132 BPM. Kick ass remix with retro '60s surf guitar samples and a smoking drum track to hype the dancefloor. Singer/actress Lindsay Lohan enjoys a fast dancefloor remix of "Confessions of a Broken Heart" at a speedy 132 BPM. This Euro-style mix will only work in your late, late sets. Closing out this strong issue is Debby Holiday with "Bring It On" at 128 BPM. Another great late-night, pumped-up jam to pack your floor. ■

All the remixes reviewed above can be found at The Source DJ at [www.thesourceformusic.com](http://www.thesourceformusic.com). Call 800-775-3472 for more information and a free catalog.



## CULTURE SHOCK 15

NICKELBACK	PHOTOGRAPH	80
DEPECHE MODE	PRECIOUS	107
FALL OUT BOY	DANCE, DANCE	115
THE GORILLAZ	DARE	119
GWEN STEFANI	CRASH	126
DEATH CAB FOR CUTIE	SOUL MEETS BODY	128
KORN	TWISTED TRANSISTOR	128
THE STROKES	JUICEBOX	155
LIMP BIZKIT	N2GETHER NOW	102
VARIOUS	THE HIT AC MEGAMIX PART 6	85-134



## X-MIX DANCE 83

AXWELL	FEEL THE VIBE	128
MARY J. BLIGE	BE WITHOUT YOU	128
LEE CABRERA / MIM	I WATCH YOU	127
RAY J	ONE WISH	128
JUDY TORRES	FAITHFULLY	132
FALL OUT BOY	DANCE, DANCE	128
DJ RUSS HARRIS VS. HUEY LEWIS	I WANT A NEW DRUG 2005	135
D4L	LAFFY TAFFY	135
ROGER SANCHEZ / GTO	TURN ON THE MUSIC	129
DEEE-LITE	GROOVE IS IN THE HEART	130



## ULTIMIX 122

RIHANNA	S.O.S.	137
FALL OUT BOY	DANCE, DANCE	128
BEYONCE	CHECK ON IT (REMIX)	130
LEE CABRERA / MIM	I WATCH YOU	127
MARY J. BLIGE	BE WITHOUT YOU (REMIX)	128
GWEN STEFANI	CRASH	126
BLACK EYED PEAS	PUMP IT	132
LINDSAY LOHAN	CONFESSIONS OF A BROKEN HEART	132
DEBBY HOLIDAY	BRING IT ON	128







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# The Prom

## Opportunity to Shine

Senior prom is your chance to create *raving fans* and a lifetime of repeat business

By Jay Maxwell

**A** good friend of mine recently shared with me his philosophy of success as a photographer. While shooting a wedding, he was not only concerned about doing an excellent job for that bride and groom, but he was also trying to impress the bridesmaids as well as the bridal couple's other friends with his level of professionalism. His motivation was that he had already impressed the bride, or she would not have hired him. Now, by doing a top-notch job at this event, he had an opportunity to demonstrate to others why they should book him for their weddings. By always striving to exceed the current client's expectations, he in turn created new clients. Continuing this philosophy on a weekly basis led him to a lifetime of success in the photography business. During our conversation, I told him that great minds must think alike, because that has always been my goal as well.

Recently, I adopted a phrase that embodied that philosophy: we create "raving fans" at each event. We don't want to simply satisfy our clients—we feel that most DJ services are doing that—we want to surpass our client's expectations. If we do that at every event, then anyone who was at the event will (hopefully) remember us and call us when they are in need of a professional disc jockey service. Every event has the potential for us to create raving fans—including the high school prom.

### The Big Night

Ask anyone, from a recent high school graduate to a grandparent, to describe their high school days, and they will certainly want to tell you about the great time they had at their prom. It is one of the most important events for any high school—public or private, large or small, and takes months to plan. The students are always excited, dressed to impress, and often act more like adults than teenagers during the evening. (What happens after the prom might be a different story.) If you create raving fans during the prom, they may remember your company and call you to book their wedding, or recommend you to other friends getting married,

in the not-to-distant future. The potential for numerous bookings is tremendous. So, don't think of it as just another "kids" function. Think of it as a major event, one where your future hangs in the balance.

A prom is a serious event. Hours are spent decorating the venue. Major dollars are spent on the attire—young ladies in their gowns, and in their tuxes the guys look much older than their driver's licenses indicate. A few weeks' worth of the guy's part-time salary was spent on a corsage for his date, maybe a fancy dinner, and let's not forget the extravagant cost (let's really impress the girl) of a limo. With all this preparation on both the guy's and girl's part, even before they enter the ballroom with the mirror ball spinning around, your job as the DJ had better be stellar.

### Know the Audience

One way to make the event memorable is to do as much preparation as the students. No, you don't have to buy your girl a corsage or rent a limo for the evening, but you should find out if any special events are to take place during the prom. There are a couple of key questions to ask up front, such as: What will be the theme of the prom? Assuming there is one, they might want "themed" music to be played during the first part of the evening while everyone is arriving. Also, the class probably has a class song. Typically,







# Try to remember your own senior prom and how excited you were...because this is a once-in-a-lifetime event for your young audience.

this is a current song with positive and uplifting lyrics. It would be extremely embarrassing if you showed up at the event and did not have the most special song of the evening. It would be like showing up for a wedding and forgetting to ask the bride and groom about their first dance song. Often a king and queen will be chosen and a special song selected for their dance. Be sure and also have that song ready when the king and queen are announced. Finally, confirm that they want you to wear a tuxedo. Typically we assume that we need to wear a tux, but just in case we always ask before the event.

The music played at a prom is much like what you would play at a regular school dance. Perhaps a few more slow songs would be played as compared to normal, but basically a mixture of today's hot hits along with the all-time great party classics that we all call our bread-and-butter songs. The students will not be shy when it comes to asking for songs. Funny thing—we have noticed over the years is that while the dancers are very specific about most of the dance songs and ask for them by title, when they want a slow song, they seem to be indifferent about which ones we play. They usually simply ask for "a slow song." When we ask if they have anything in particular they want to hear, they reply, "No, just any good slow song—and make it a long one." Here the message is quite clear—they just want plenty of time to stay close while they are dancing. We have all been there and remember the feeling of that special night with that special someone.

Try to remember your own senior prom and how excited you were. Make a lasting impression on your young audience, because this is a once-in-a-lifetime event for them. And, if you create "raving fans," you will have your phone ringing in the future. Hopefully, when those students get married one day, they'll be calling you. Also, the same school will call you year after year, because when it came time to have fun on the dance floor, you knew what to play, even before someone could say, "Play Something That We Can Dance To!

# PROM PARTY PICKS

## TOP 50 HOT HITS

1	YEAH!	USHER
2	GRILLZ	NELLY
3	IN DA CLUB	50 CENT
4	HEY YA!	OUTKAST
5	LAFFY TAFFY	D4
6	GET LOW	LIL' JON
7	GOLD DIGGER	KANYE WEST
8	PON DE REPLAY	RIHANNA
9	HOT IN HERRE	NELLY
10	HONKY TONK BADONKADONK	TRACE ADKINS
11	BEVERLY HILLS	WEEZER
12	WAY YOU MOVE	OUTKAST
13	HOLLABACK GIRL	GWEN STEFANI
14	REDNECK WOMAN	GRETCHEN WILSON
15	DON'T CHA	PUSSYCAT DOLLS
16	LETS GET IT STARTED	BLACK EYED PEAS
17	GET UR FREAK ON	MISSY ELLIOTT
18	TAKE IT TO DA HOUSE	TRICK DADDY
19	GET THE PARTY STARTED	PINK
20	GETTIN' JIGGY WIT IT	WILL SMITH
21	PEANUT BUTTER JELLY TIME	CHIP-MAN
22	SWITCH	WILL SMITH
23	AIR FORCE ONES	NELLY
24	SHAKE IT FAST	MYSTIKAL
25	HEY MAMA	BLACK EYED PEAS
26	GIRL ALL THE BAD GUYS WANT	BOWLING FOR SOUP
27	HEAVEN	DJ SAMMY
28	1985	BOWLING FOR SOUP
29	LOSE CONTROL	MISSY ELLIOTT
30	MR. BRIGHTSIDE	KILLERS
31	CHOPPER STYLE	CHOPPER
32	CAUGHT UP	USHER
33	WORK IT	MISSY ELLIOTT
34	DO YOU WANT TO	FRANZ FERDINAND
35	WE BE BURNIN'	SEAN PAUL
36	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY
37	FIVE O'CLOCK SOMEWHERE	JACKSON / BUFFETT
38	BOOTYLICIOUS	DESTINY'S CHILD
39	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS
40	SUGAR (GIMME SOME)	TRICK DADDY
41	1,2 STEP	CIARA
42	WAKE UP	HILARY DUFF
43	SO AMAZING	JAGGED EDGE
44	SHAKE YA TAILFEATHER	NELLY / P. DIDDY
45	I LIKE TO MOVE IT	REEL 2 REEL
46	SANDSTORM	DARUDE
47	FEEL GOOD INC	GORILLAZ
48	HERE FOR THE PARTY	GRETCHEN WILSON
49	SALT SHAKER	YING YANG TWINS
50	CRAZY IN LOVE	BEYONCÉ

## TOP 20 PARTY CLASSICS

1	CHA CHA SLIDE	MR. C (CASPER)
2	ELECTRIC BOOGIE (SLIDE)	MARCIA GRIFFITHS
3	BABY GOT BACK	SIR MIX-A-LOT
4	BACK THAT THANG UP	JUVENILE
5	LOVE SHACK	B-52'S
6	COTTON EYE JOE	REDNEX
7	TOOTSEE ROLL	69 BOYZ
8	C'MON 'N' RIDE IT (THE TRAIN)	QUAD CITY DJS
9	SHOOP	SALT 'N' PEPA
10	ICE ICE BABY	VANILLA ICE
11	WE WILL ROCK YOU	QUEEN
12	LET ME CLEAR MY THROAT	DJ KOOL
13	DANCING QUEEN	ABBA
14	THRILLER	MICHAEL JACKSON
15	MIAMI	WILL SMITH
16	Y.M.C.A.	VILLAGE PEOPLE
17	FIGHT FOR YOUR RIGHT	BEASTIE BOYS
18	SPACE JAM	QUAD CITY DJS
19	BILLIE JEAN	MICHAEL JACKSON
20	MACARENA	LOS DEL RIO

## TOP 10 SLOW JAMS

1	MOMENT LIKE THIS	KELLY CLARKSON
2	INSIDE YOUR HEAVEN	CARRIE UNDERWOOD
3	WE BELONG TOGETHER	MARIAH CAREY
4	TAKE MY BREATH AWAY	JESSICA SIMPSON
5	NICE & SLOW	USHER
6	FALLIN'	ALICIA KEYS
7	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY
8	STICKWITU	PUSSYCAT DOLLS
9	FIX YOU	COLD PLAY
10	IRIS	GOO GOO DOLLS





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# DIYDJ

## The “do-it-yourself DJ” scenario: an actual cost eye-opener

By Michael Edwards

**I recently read an article in a bridal magazine where the so-called “wedding expert” author suggested renting a sound system and using an iPod loaded with the bride and groom’s favorite music as a way to save money at the wedding reception and still have a great time. It got me thinking about the disastrous results of a wedding where anyone took that foolish advice.**

And why not take the idea a step further? How much would someone save if they decided to put together a “do-it-yourself” DJ performance that truly rivaled everything a pro DJ could offer? Could it even be done? After exploring the costs involved in this imaginary scenario, I think you’ll agree that the results are surprising!

### Sound Figures

For fun, I checked out the cost of renting a basic professional sound system (DJ mixer, amplifier, and speakers) suitable for about 150 guests. Here in the Boston area, \$150 is the average rental fee for one night, but you’ll soon find out that your \$150 just rents the sound system—delivery is not included (add \$50). You’ll also need dual CD players, a cordless microphone, headphones, connecting cables, AC power strips, extra fuses, batteries for the cordless mic, duct tape, tools, speaker stands, cases, and countless other stuff. If you could ever find all that gear conveniently bundled for rent, it would also cost a lot extra. OK, since this is all conjecture, let’s keep costs unrealistically low and say it will only cost another \$100 (delivery included), for all that necessary extra gear every pro DJ carries. We’re now at \$300 with all the above gear delivered to the hall. Now multiply that by two, since most reputable professional DJs bring a complete back-up system to every function, not just in case something goes wrong with the main system during their client’s important event, but also because they quite often need to be set up in

two locations. Amateur DJs typically do not own or bring back-up systems to every function. (My apologies to all those otherwise professional DJs who don’t have back-up gear, but you are a ticking time bomb waiting to go off). Already, the base equipment rental plus delivery cost for one night is \$600 and you still need to add a great music collection and, at the very least, someone to set up and run the system at the party.

To save money, let’s say, at great inconvenience, you manage to gather together several thousand CDs from everyone you know and now have a good variety of completely unorganized music on hand at no additional cost.

Now you’ll need to find an inexpensive one-person road crew-DJ-MC-entertainer. How much should you be willing to pay for someone who needs to have experience at setting up and then smoothly running and troubleshooting DJ sound equipment, selecting and mixing the right music, reading the needs of a diverse audience, and keeping all your guests entertained? Oh, and I’ll bet you’d also like that person to be well dressed and groomed, have a great personality, be fun, interactive, and able to encourage audience participation and lots of dancing. How much is that one person’s total service worth to you by the hour? Oh, that’s right—you’re looking to save money. For the sake of argument, let’s again keep the rate very low. A part-time DJ who dated your sister’s best friend owes you a favor because you once pulled a thorn out of his paw. He’s agreed to charge a ridiculously low \$25 an hour for every hour he devotes to your important function. Wow, you’re thinking, that’s only \$100 for the DJ’s continuous entertainment services at my four-hour party, isn’t it? If we hire him for 4 hours, the budget is now up to \$700...so far.

Let’s not forget the hours the DJ will actually devote to your important function. We need to add travel time to and from the party (approx. 1/2 hour each way = 1 hour round trip...add \$25) and the setup/breakdown time for half the rented DJ equipment (one system), including a sound check in advance to make sure everything is functioning and the sound is perfect before the party begins...add a very conservative 1/2 hour setup time + 1/2 hour breakdown time = 1 hour...another \$25) Subtotal: \$750...so far.

### Extra Credit

Maybe the DJ could also bring along some cool party props like maracas, sunglasses, inflatable guitars, hula hoops, and a limbo bar. If so, add \$50 to cover the wholesale cost of the props for 150 guests.

We’ve rented everything at prevailing rates, brought in the music collection for free and priced all the other unavoidable costs quite conservatively thus far, and still, our bare minimum cost for four hours of “do-it-yourself” DJing at even a remotely professional caliber is already up to \$800.

Oh, and did you say you might also want some DJ lighting and karaoke to add more excitement to your function? Karaoke rental systems, which include a TV monitor and stand, karaoke CDG disc player with pitch/key control, dual microphones, stands, all cables, and a collection of CDG discs and songbooks listing all the on-hand karaoke songs available, will typically rent for about \$150 per night, excluding delivery. The same rental company offers a basic, music-activated lighting truss setup with a fog machine for only \$225, excluding delivery. I’ll bet with a bit of negotiation, they’ll deliver both the karaoke and the lighting system for a single delivery charge (add \$50). Now, however, you’ll need to allow about 1/2 hour of additional setup, troubleshooting, and breakdown time for each added system, which is yet another hour of your DJ’s time (add another \$25).

We are now up to \$1,250. And we still haven’t spoken about all that preparty DJ consultation time and planning you’ll want before your event. Professional party planners make their living setting up detailed timelines for the arrival of the guests, cocktail hour, meal service, formalities, and the scheduling of activities during your function. Their service, which can be quite expensive, would also include coordinating all the details of your function with any other professionals involved in your event, such as a photographer, videographer, function hall manager, chef, and even the DJ equipment rental agent.

Fees for the highly skilled services of a party planner vary, but every professional DJ I know will perform essentially the same service at no



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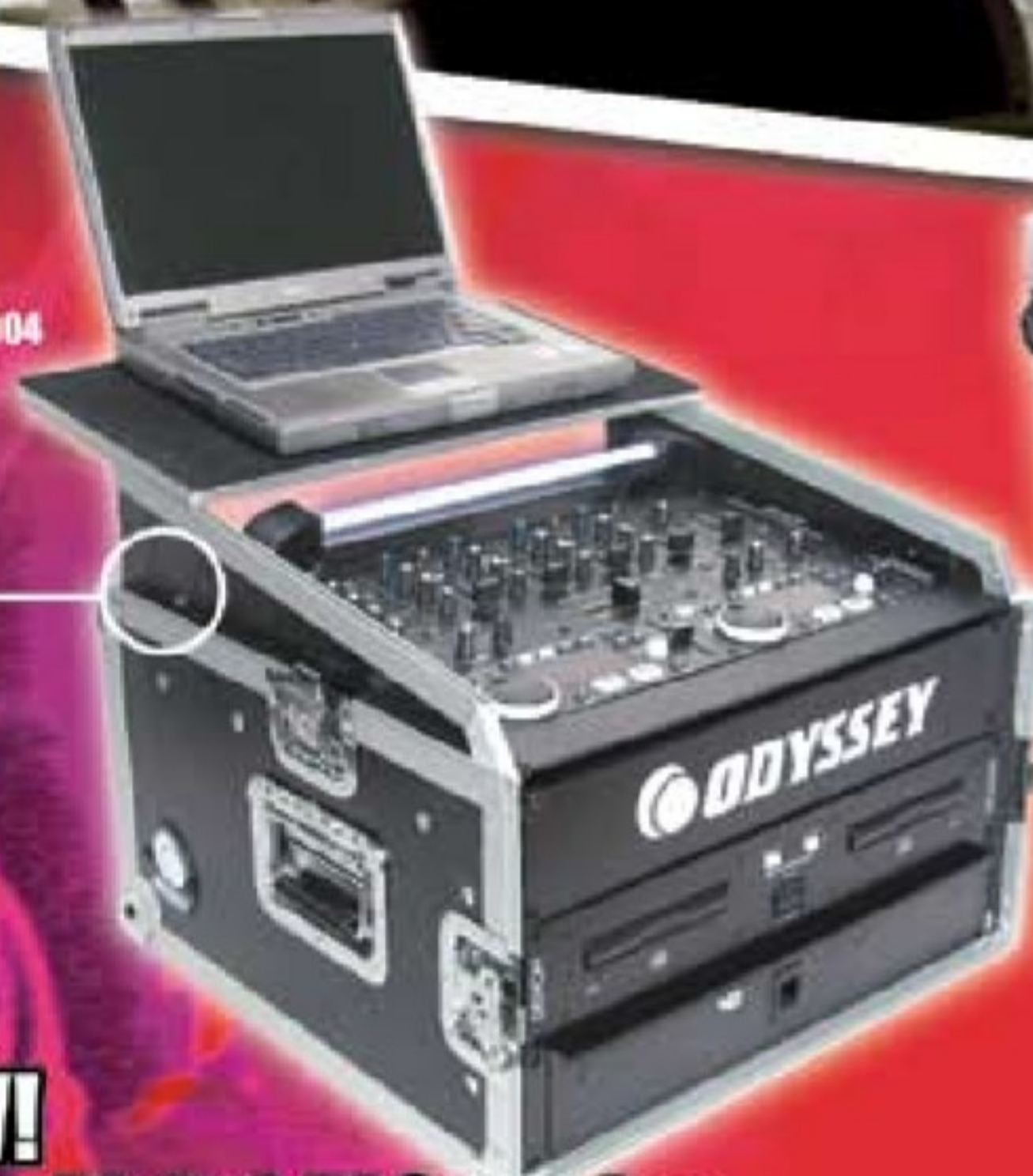
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additional charge. DJs routinely act as their client's function consultant, musical advisor, and vendor coordinator. Pro DJs are more than willing to spend whatever time it takes to help plan and coordinate all the details of the function in advance because the functions then run much smoother and have fewer problems. Of course, you may prefer the "ad lib and wing it as you go" approach, where a less-than-professional DJ has absolutely no advance contact with you and arrives (possibly a bit late) on the date of the party asking, "Wassup?" If, on the other hand, you would rather plan every detail with your DJ/MC/entertainment professional in advance...how much is that additional planning and coordinating service worth to you? What amount would you have been willing to pay to a party planner? Add it to the current \$1,250 subtotal (go ahead, name your price—we trust you).

#### Looking More Closely at Your Worth

Perhaps this somewhat lengthy and laughable scenario has shed a bit of light on the complexity and depth of the services and the amount of time a professional DJ really contributes to making a function a success, not to mention the actual costs involved. In reality, the rates charged by most professional DJs are actually far below the sum total of the actual services provided. Ask yourself, as a consumer, if you took the time to do everything outlined above, would it be less expensive overall? If so, was it worth the savings considering all of the time, hassles, and pressure? Could any reasonable person think that such a "do-it-yourself" party would be better than a party crafted by a paid, professional DJ?

The message to be taken from this article is simple: If you are a client seeking a good DJ and you truly want a professional level of service and excellent results for your function, you should be willing to pay for it. Like filet mignon vs. hamburger or a Mercedes vs. a Hyundai, the better the DJ, the more he or she is likely to charge, because the service and end result you will experience will be superior. Whether you are a seasoned professional or a newer DJ or somewhere in between, you should always strive to give your clients far more service than they expect, while setting a fair and realistic price for your service that is proper compensation for the level of service you are providing. There is no such thing as "the going rate." The price a professional DJ quotes to a client should have absolutely nothing to do with how much anyone else in the DJ business (amateur or professional) is charging—because no one else in the DJ business provides exactly the same DJ service as you do! ■

*Michael Edwards is the owner of AllStar Entertainment (www.getadj.com), a licensed and bonded musical entertainment agency located in Andover, MA and a member of the American Disc Jockey Association. Full-time since 1979, Mike is one of 18 AllStar DJs at his agency and also offers clients a full selection of greater Boston's best bands and classical music ensembles. Contact him at BostonsBestDJs@aol.com.*

# iPods and DJ Obsolescence

**The ubiquitous little digital device holds a lot of songs and provides a focal point for big changes in the DJ profession**



**By Mike Ficher**

**A**lthough the jury is still deliberating—and probably will be for the foreseeable future—on whether the mobile disc jockey is obsolete, nevertheless, as Bob Dylan once famously intoned, "The times, they are a changin'!"

Although the industry has endured and embraced change since leveraging the popularity of disco in the mid-1970s to become a viable profession, a potentially perfect storm of several trends and products appear to be converging, which may shake up the industry like a 7.0 earthquake—and render the obsolescence debate a moot point.

#### P-P-Pod Generation

In 2005, Apple sold 32 million iPods—14 million alone in the fourth quarter of the year, according to CEO Steve Jobs—garnering a stunning 60% share of the portable music player market, according to NPD Group, a market research firm.

The company's iTunes store dominates the music download sector with an 83% market share, Apple claims. iTunes is now one of the top 10 music retailers in the country, propelling the nascent digital music market where it has never

gone before, topping well-known music sellers such as Tower Records and Sam Goody, according to NPD.

#### DIY...Why?

Naturally, the combination of a wildly popular portable music player with sufficient storage capacity to amass literally thousands of tunes, wireless Internet connectivity (wi-fi hotspots), simple organizational functionality, and the convenience of legitimate downloading has spiked the wedding industry buzz meter with the catchy budget-slasher, the "iPod wedding."

"What could be easier?" said Lori Leibovich, editor of IndieBride.com, a Web site for brides in a CNET news article on iPod weddings. "You bring it, you program it, it sounds great. It doesn't surprise me at all that more people are doing it." (Check out the article at [http://news.com.com/lts+a+nice+day+for+an+iPod+wedding/2100-1041\\_3-5874790.html](http://news.com.com/lts+a+nice+day+for+an+iPod+wedding/2100-1041_3-5874790.html))

#### Design This

Remember Aldus PageMaker? With the power and relative ease incorporated into the groundbreaking graphics program, everyone would be able to design their own flyers, logos, promotion pieces, and so much more. What happened? Well, a lot of poorly designed, ineffective advertising and promotion pieces were published by business owners and marketing



people who did not have experience, design training, or an eye for design, fonts, message development, graphics, and placement.

An iPod is a great starting point, but a wedding reception still requires a system able to deftly satisfy the audio needs of a facility with a couple of hundred guests present, a vehicle with sufficient bulk to transport the equipment, at least one individual to set up and take down the system, an able MC, and someone to seek responsibility for the execution of all those tasks.

"An iPod-type device can give you music playback but, can it mind the reception?" asks Carl Mindling of Carl Mindling Music, serving the Bay Area.

### Careless Whisper

While the potential is seductive for the client—program your favorite music at one of the most important events in your life—the promise for the DJ is equally enticing—and equally fraught with potential danger.

"As far as the iPod/laptop DJ goes, I am already starting to see a backlash by clients," says Mindling, a mobile since 1969. "One prospective bride I met saw a DJ at her venue's showcase event. She said he opened the laptop, pushed, 'play,' and then spent the rest of the evening eating and schmoozing while the laptop shuffled tunes. This auto pilot approach to entertainment completely turned her off. Her first question to me was what format I use for playback."

### If It's Not Scottish...

Others see the potential—similar to the benefit gained by experienced graphic designers with PageMaker as a new, powerful tool—of the digital media player in the hands of a competent, conscientious entertainer.

"I think that iPods will actually help the mobile DJ entertainer," offers Matt Bixby of Willamette Valley DJ, serving the Western Oregon market. "The fact that music, and the technology to play it, is now so readily available to the consumer, should allow the mobile entertainer to better illustrate that he or she is not 'just the music.'"

### Vaudeville Revisited

Indeed, the continual embrace of additional skills and roles, such as MC, comic, dancer, game show host, interactive guru, is reshaping a client's, as well as the industry's, definition of what a mobile entertainer offers.

"Skills such as 'reading the crowd,' voice-acting, and motivating guests will set the mobile entertainer apart from the 'just push play' DJ," notes Bixby. "I predict that companies providing DJs that are little more than 'button-pushers' will find their markets shrinking, while the DJs that are able to effectively market their specialized skills will thrive."

### The More Things Change...

While the iPod, online digital music access, wi-fi, and the continued education of the mobile

entertainer encompass seismic trends, Mindling distinguishes another, potentially devastating ingredient in this brewing tempest: "I see homogenization hitting our industry. Why not? It is in the malls and just about everywhere else in modern life. The mobile DJ and, in particular, the wedding DJ, has become somewhat of a cliché."

"People's perceptions and expectations are getting firmly rooted. Every time I try to play 'Macho Man' or perhaps 'In the Navy' for a groom who is a Navy Seal for example, the result is the same. The Village People song spurs some guest to come up and request 'Y.M.C.A.'"

And, that leads Mindling to an unsettling observation. "Clients' (guests') expectations are NOT changing. That is the problem. They are distilling a wedding down to about 30 songs and it is getting harder and harder to introduce newer or different to that formula. Also, cookie-cutter DJ companies are taking advantage of this homogenized party concept and helping to perpetuate it."

Is the mobile DJ obsolete? Is the iPod threatening to divide the market and cut out many at the "human jukebox" or "just push play" end of the mobile spectrum? Will wi-fi actualize the "instant request," the "any song, any time" mentality? Are clients becoming less sophisticated, more predictable in their entertainment interpretation?

Is a perfect storm gathering force and aiming at the DJ industry? ■

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# Brides Plan Their Weddings online



**M**ore than ever, brides are turning to informational sites, such as online wedding communities and chat rooms, to help them plan their big day. This wedding season, thousands of brides across the nation will be planning their receptions online using Web-based technology from DJ Intelligence\*. DJ Intelligence recently released Version 5.0 of their Internet planning tools, giving brides the ability to plan their reception from the comfort of their own home, with more flexibility than ever before.

With DJ Intelligence, a bride can securely logon to her DJ's website and have full access to a series of high-tech tools to customize every aspect her special day. Using the Music Database, she can search and browse her DJ's music library by song title, artist, or genre. She can even listen to 30-second song samples and create "Must Play" and "Play if Possible" request lists as well as a "Do Not Play" list of songs she does not want to hear.

Interactive Planning Forms and Event Timelines allow the bride to provide vital details regarding her reception, from location and times to bridal party introductions to special songs for traditional dances. The forms are savable for continued progress, allowing the bride to work at her leisure on breaks at work, during lunch, in the evening, or even in the middle of the night.

Since all the data is available online, brides and grooms can plan their events together, even when miles apart. DJs who use DJ Intelligence can offer brides the ability to check their real-time availability on their website. If available, the bride can instantly obtain a customized price quote and immediately book the date and pay her deposit securely with any major credit card.

DJ Intelligence is licensed to wedding DJs who can subscribe to these services for a low annual fee. The tools are customized to match the DJ's website and can be installed onto any existing site. DJ Intelligence offers live demos at <http://www.djintelligence.com>. For more information contact DJ Intelligence, Inc. at [info@djintelligence.com](mailto:info@djintelligence.com) or by visiting their website.

## New Look at DJU

In 1999, DJU.ProDJ.Com—The DJ University was launched by ProDJ.Com and quickly became established as the leading educational resource for DJs online. Now with the programming expertise

of Cube (producers of the popular Mobile DJ Pro and Club DJ Pro software) DJU.ProDJ.Com has turned into a dynamic site that will continue to grow as the industry grows. DJ University, a component of the ProDJ.com network, was created from the belief that an educated disc jockey will enhance the image of the profession, as a whole. Over the years, the ProDJ main conversation board has addressed many issues, covering all facets of the disc jockey industry, offering everyone, from the beginner to the veteran, good solid information. DJU.ProDJ.Com is just the start of the redevelopment of ProDJ.Com and MobileBeat.Com. Coming soon these sites will be tied in together and DJs will seamlessly be able to see content from DJU and Mobile Beat along with the conversations of Start.ProDJ.Com on the other sites as part of this network.

## More Control in Sight

When it comes to regular website maintenance, even a simple text change can be too difficult for a non-programmer. A new online service from Edit.com ([www.edit.com](http://www.edit.com)) gives business owners the control they are looking for. The service includes "Do-It-Yourself Editing," so businesses can make most site updates quickly and easily themselves, as well as "Custom Work Services" for reliable advice and expert execution on advanced updates.

To update a site, the customer signs in at Edit.com, browses the site, and types updates directly into the Web pages—all from within a Web browser. By making only certain parts of each page editable, Edit.com protects the site design and functionality from damage. "Many companies don't have an easy way to change their current website themselves," says Steve Grushcow, founder and CEO of Edit.com. "The beauty of our service is how easy it is to start and to use. We handle setup and then provide a phone orientation that takes about 15 minutes to walk each customer through their first edits. Edit.com gives business owners control over their sites, and our experts are just a click away if they need help."

In addition, Edit.com provides free custom work quotes for maintenance needs that require an expert Web developer such as adding or adjusting e-commerce functionality, newsletter subscriptions, or databases, or revising the site structure and layout. Each quote includes a fixed price, timeline, and straightforward explanation of what is involved. Customers do not need to learn anything, install anything, configure anything or change anything about their site design or hosting. They simply sign up at Edit.com and schedule a 15-minute phone orientation. ■

\* Note: The parent company of DJ Intelligence has changed its name to Intelligence, Inc. to reflect expansion beyond the DJ Intelligence product. For more info go to [www.intelligenceinc.com](http://www.intelligenceinc.com)





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# karaokeincombat

Singing away the stress is serious fun for soldiers in Iraq



By Pfc. Luke Allen 1st BCT PAO,  
10th Mtn. Div.

**C**AMP LIBERTY, Iraq – Combat stress is something most soldiers encounter on a deployment and 10th Mountain Soldiers are no exception. So, what do they do to counteract the pressure of being in the war zone? One option is singing, karaoke-style. “Open Mic Night” gives soldiers a chance to unwind each Thursday at the Scorpion Morale, Welfare, and Recreation Center here.

“There’s other things that we do to relax, like playing pool and video games, but this is definitely the most fun,” reports Pvt. William Babineau, Fires Support Element, 1st Brigade Combat Team, 10th Mtn. Division. “We’re just enjoying the music and festivities, having a good laugh and getting the stress off our shoulders.”

Some of the songs available for the amateur singers to perform include John Mayer’s “Your

Body Is a Wonderland,” “When I’m Gone” by 3 Doors Down, and of course, no night would be complete without someone belting out Lee Greenwood’s “Proud to Be an American.” There is no limit to the styles of music on hand, with a selection ranging from rock, country, and pop to rap and even ‘80s new wave.

Although not everyone performing is a singer in the true sense of the word, the soldiers seem to enjoy the live entertainment. “Everybody’s watching you, so if you mess up, people are going to know, but you’ve got to go up there and have a good time (and) keep a smile on your face while doing it,” says Babineau.

Damien Bland, events coordinator for the Scorpion MWR, said that karaoke night always has a good turnout. “Open Mic Night is the craziest event because of the soldiers. They like to come up and do all kinds of dances and get big groups singing and dancing onstage. We just leave it open for whatever they want. They seem to enjoy it, and I enjoy watching them,” said Bland.

The MWR center provides other entertainment for soldiers, including an Internet café, TV rooms, phone centers, and movie nights. Events like karaoke night provide soldiers an opportunity to “live out their dreams while in a combat zone,”

**Open Mic Night is the craziest event because of the soldiers. They like to come up and do all kinds of dances and get big groups singing and dancing onstage.**

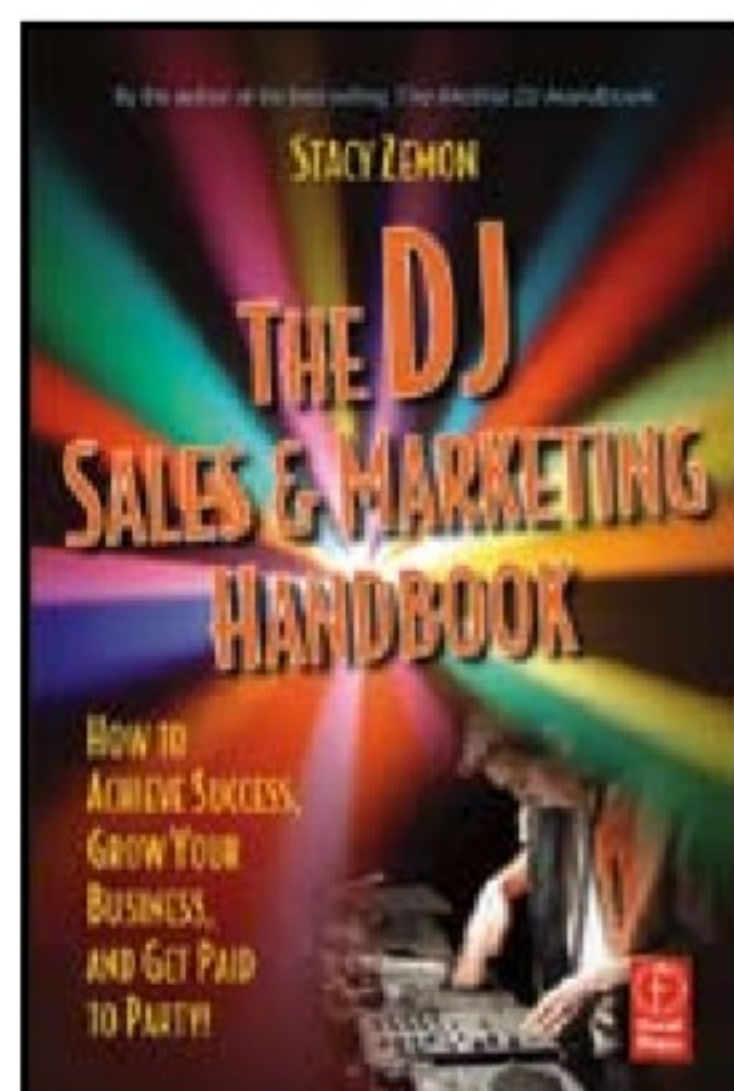
according to Bland. Tournaments are also a big attraction at the center and include chess matches, card games, ping-pong matches, and billiards.

“This is just a small part of the freedom we’re actually here to protect. You have to give up a lot to be here and serve our country back home, but the MWR facilities really present a way that soldiers can get a small piece of that freedom back,” said Pfc. Michael Parris, of Headquarters and Headquarters Company, 1st BCT, 10th Mtn. Div. “You can kind of get away from the military a little, calm down and be yourself.”

Thanks to Kristopher R. Drees, Sports and Entertainment Media Liaison of the Digital Video and Imagery Distribution System (DVIDS), supporting the Coalition Forces Land Component Command, for supplying this article. ■



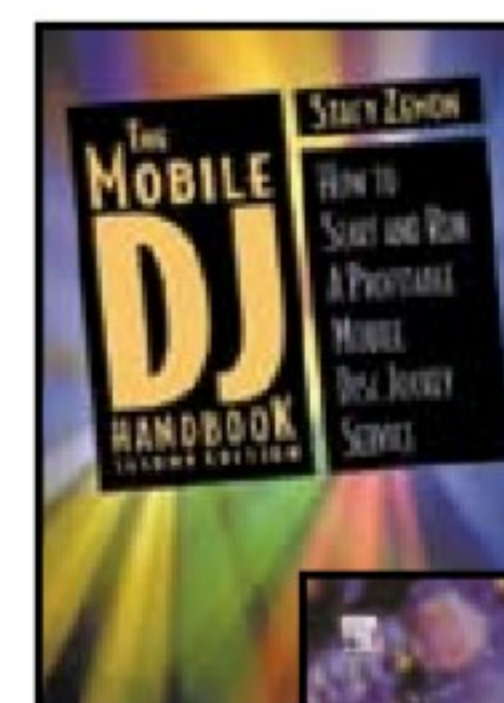
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**By Jim Weisz**

**O**ne of the keys to a successful business is maintaining good communication with your clients and prospective clients. While e-mail is becoming a more popular form of communication, some clients will still want to be able to pick up the phone to speak to someone about their event. Therefore it is essential for a DJ business to have reliable phone service. Cell phones, Voice-Over-IP (VoIP, also called broadband phone), virtual office systems, and traditional land lines are just a few of the ways DJs stay in contact with their clients.

#### Changing Needs

Over the last six years that I have owned my DJ company, I have used a combination of my cell phone and Vonage ([www.vonage.com](http://www.vonage.com)). During the first four years I used my cell phone as my main business phone number. While it

was convenient, I didn't always have the best reception and I would lose calls from time to time. Also, since it was my personal cell phone I felt like I needed something completely separate to handle my business calls, so I began to do some research.

At the time, I was living in an apartment and knew I would be buying a house soon. I didn't want to have to change my business phone number when I moved and I wanted to have a lot of features for not a lot of money. I signed up for Vonage and initially was not satisfied with the service. After I got new hardware from Vonage, the service improved considerably. Since then, the service has been very reliable and very convenient for running my business from just about anywhere. While that works for me, every DJ business is different and has different specific phone service needs.

#### Land Lines and Cell Phones

Jill and Kevin Reichardt, of Premier Entertainment Disc Jockey Service, based in St. Louis, Missouri, use a land line as the main phone service for their company. When they started the business over eleven years ago, they exclusively used cell phones. They ended up switching to a land line

due to a high number of dropped calls, and they didn't get a signal in their house. They still use their cell phones but their cell numbers are only given to clients after they have received the signed contract. They spend about \$50 a month on the land line and \$30 a month on the cell phones.

Even though they give out their cell phone numbers to contracted clients, Jill believes there is a time and a place for business calls. "Loud places have a very negative effect for the image you want to portray," she notes, going on to say, "When the background noise is loud and interruptive it tells the potential client that they are not the most important thing going on and that they are not the center of your attention. They should always feel like the center of attention."

For Lee Finkel, of Optimum Productions (College Park, Maryland), a cell phone is all he needs. Lee uses a combination phone/organizer with Sprint PCS service, not only as a cell phone but also a tool to run his business from just about anywhere: "My cell phone, the Treo 650, is a very important tool in my business. Outlook/e-mail synchronization, Web access, Documents to Go, are all very important tools to make the cell phone a true mobile office."





Lee spends under \$75 a month for plenty of cell phone minutes and unlimited data usage for Internet and e-mail. The main number for the phone has an area code for New York. In addition to that he also has an 800 number and a Maryland phone number, all of which forward to his cell phone.

#### **VoIP and Automated Attendants**

VoIP service is still relatively new technology but businesses of all sizes have embraced it as a viable form of phone service. Chris Wagner of High Impact DJs in LaGrange, Illinois has been using Vonage for his business for almost a year. Chris spends about \$115 a month using a combination of Vonage for his main business line, SBC for a fax line and DSL, Verizon for cell phone service, and Telcan for a vanity toll-free number.

Chris has been very happy with the Vonage service and the plethora of features that are included in his monthly price of \$17 a month. One feature he likes is SimulRing, which allows him to have his cell phone and business line ring at the same time. That way whether he is in the office or on the road he can answer a call if he wants. He also likes the innovative way voice mails can be accessed. "One of my favorite

features of Vonage is having my voice mails sent to e-mail as a WAV attachment. Being part-time, I am able to listen to calls from my work computer terminal in addition to traditional methods. This also serves as a wonderful way to archive messages," Chris said.

Chris is also the vice president of the Chicago ADJA, which uses an automated attendant service. Toll-Free Live ([www.tollfreelive.com](http://www.tollfreelive.com)) provides a toll-free solution with mailboxes to contact officers of the Chicago ADJA without the need to give out personal or business phone numbers. When someone calls the Chicago ADJA, an automated attendant answers and gives the caller a variety of choices. The caller chooses an option, such as the president, and it will ring that phone during certain hours as specified by the recipient. If he or she doesn't answer, or it is outside of the set hours, the call will be routed to a personal Chicago ADJA voice mail. The voice mail can then be sent to e-mail or can be retrieved via phone.

Toll-Free Live is the first phone service that the Chicago ADJA has used. As they have grown into the largest chapter of the ADJA, they've found the need to have phone communication that allows both members and nonmembers to

contact the board members. The service is \$19.99 a month and includes 500 toll-free minutes (\$4.9 cents each additional minute), 10 mailbox extensions, notification of voice mail, voice mail sent to e-mail, and no setup fee.

#### **Choosing a Service**

If you're a full-time DJ, you might want to consider a having a land line or using VoIP for your main business line. If you're part-time, you might want to consider a cell phone or an automated attendant service. Since most of the phone services are capable of call forwarding, whether you're full-time or part-time you can use most any service and have it transferred to your cell phone.

While alternative forms of communication like e-mail are great ways to keep in touch with clients, many people like the comfort of knowing they can pickup a phone and reach you. So, having a reliable phone solution is still a key to DJ business success. Whether you use a land line, a cell phone, or a combination of a few services, with a little planning and research you'll be able to set up a phone system that meets your needs while also keeping you connected with your clients. ■



# Insuring Your Health

Even for small companies, group health plans are not out of reach

By Patrick McDonald

**A** topic that is high on the list of every independent business owner is how to offer and/or afford health insurance. In two recent speeches, President Bush specifically addressed Health Savings Accounts as an alternative for the future. In this article I'm going to describe the process of obtaining a qualified quote from a health insurance carrier, and will give an overview of HSAs and how they work.

## Getting Your Group Going

The business owner has to know that the business can support the family, and that includes business expenses, utilities, rent/mortgage, equipment purchases/repairs. And yes, health insurance. In discussions with mobile entertainers who want to move to full-time status, most indicated that they couldn't quit their day jobs to pursue full-time DJ careers because they needed to maintain health insurance for their families. My answer to that dilemma is that they DO have the ability to get health insurance on their own or through their business. So, if this describes your situation, there really isn't any excuse not to pursue your dream.

After the numbers have been crunched and the decision is made to move to a full time position in your DJ business the next step is to

get an insurance agent that specializes in health insurance.

The things you will need to get a medically underwritten quote are the following:

- APPLICATION FOR HEALTH CARE FROM EVERY EMPLOYEE.
- COMPLETE EMPLOYEE CENSUS INCLUDING DOB (DATE OF BIRTH) OF EACH EMPLOYEE, AND DOB FOR THEIR SPOUSE AND NUMBER OF DEPENDENT CHILDREN.
- PRIOR CARRIER RENEWAL IF YOU'VE HAD PREVIOUS GROUP COVERAGE.

The insurance agent will take the information and forward it to the medical underwriter who will evaluate the conditions within your group to assign a risk factor. Then, based on the risk factor, your agent will receive a quote with a premium dollar amount. Remember that some carriers' underwriting is more stringent than others. It's best to get competitive quotes from several carriers.

Being medically declined is a possibility if you have only one employee. Federal regulations require that groups of two to fifty be guaranteed policies without regard to the medical conditions within the group. Your group could be "max rated," meaning that you will receive the highest premium allowable by law in your state. Some conditions that might cause max rating would be diabetes, multiple sclerosis, and heart conditions, to name just a few. The use of expensive medications will also play a major role in the rate you receive.

When you enroll your group, you will need to complete an employer application detailing your future hire and rehire probation periods, employer contributions, and life insurance contributions. In most states the employer is responsible for a portion of the cost of their employee's health premium. In Ohio, the amount is 25%. Your insurance agency will be able to consult you on your state laws.

Participation is also an important thing to consider. Participation is the percentage of eligible employees that have to enroll in order for insurance carrier to write the group. In Ohio, it's 75% of the eligible employees. There are some eligibility waivers that will help you adjust your total number of eligible employees. An example of such a waiver would be an employee who is already covered under a spouse's group health plan. Eligibility waivers reduce the number of employees that have to enroll to be able to write the group.

Once the group has been submitted with all the appropriate forms, you will receive an approval letter, which functions as a temporary ID. In most cases, the permanent ID cards will take 10 to 12 business days to be received. ID cards should be inspected and any errors in spelling of the policy holder's name should be brought to the attention of the carrier immediately. New cards should be requested and the old cards should be shredded.

Premium due dates are clearly stated on the invoices. Most states do offer some type of grace period, but that should not be a game that you play. If your payment is received even one

**In discussions with mobile entertainers who want to move to full-time status, most indicated that they couldn't quit their day jobs to pursue full-time DJ careers because they needed to maintain health insurance for their families.**



day late, it could cause claims made during the grace period to go unpaid.

#### Accounting for your Health

As I mentioned earlier, HSAs or Health Savings Accounts are growing in popularity. The easiest way to understand the HSA is to remember that it actually has two parts. One is the High Deductible Health Plan or HDHP, and the other is the HSA or Health Savings Account which is the actual bank savings account into which you make deposits.

The Treasury has set up the rules that govern the HSA savings accounts and how much money you can put into the account each year. For example, a single person with an HSA account established on 1/1/06 could deposit up to \$2,750 for 2006, or up to the amount of their HDHP deductible, whichever is less. You can choose to prorate the amount by month or you can make one lump deposit. What's impressive is that you may make that deposit for 2006 up to April 15, 2007. If you establish your HDHP on May, 1, 2006, you may only fund for the month of May through the end of the year. Also, you may not fund for a partial month, so if your HDHP wasn't effective until 5/15/06, you couldn't fund until the month of June.

HSA accounts allow you to buy things like Band-Aids, baby rash lotion, and over-the-counter drugs tax free. You can set up a "section 125" to pretax the contributions to your HSA account, or in the case of most sole proprietors, you would make the contributions posttax and then take an above-the-line deduction on your federal taxes.

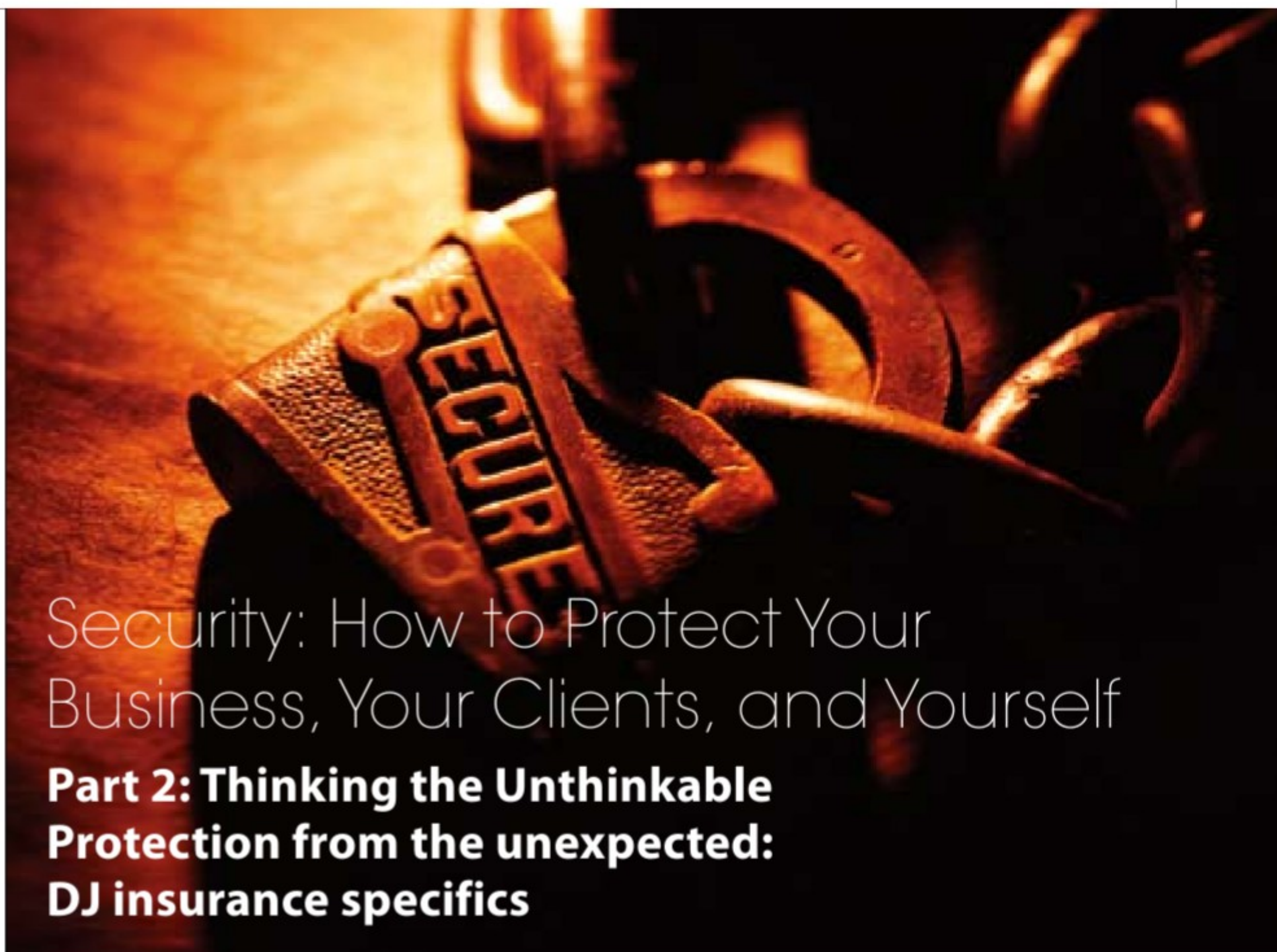
Prescription drugs are paid for out of the HSA account, or you can pay out of pocket and reimburse yourself when you have sufficient funds in your account. These drugs count toward your deductible with the HSA. Using a network pharmacy will help you pay less for your drugs based on negotiated rates; the pharmacy will file the claim with your carrier so that you get proper credit for your purchase.

An important accounting note: Keep all receipts so that in the event of an audit you can prove that your withdrawals from the HSA were eligible.

HSAs are designed to make you a better health-care consumer. Remember to call for competitive quotes for procedures; getting a preplanned procedure done at a different facility with a different physician can sometimes save you hundreds of dollars. Call around to different pharmacies to price your prescription purchases. Prices do vary. Finally, ask for generic drugs. The FDA makes sure the active ingredients are the same and the manufacturing guidelines are the same for both generics and brand-name drugs.

Don't let the challenge of health insurance hold you back from your dreams. You can establish your own plan and live your dream of being a full time DJ. ■

*Patrick McDonald owns Twilight Entertainment and is also a Group Health Sales Representative for Ohio Brokerage Services in Toledo, Ohio.*



## Security: How to Protect Your Business, Your Clients, and Yourself

### Part 2: Thinking the Unthinkable Protection from the unexpected: DJ insurance specifics

#### Stu Chisholm

**In the last installment, some no- and low-cost ideas to prevent the damage and theft of music and equipment were detailed. Now it's time to take it to the next level: disaster preparation!**

Avoiding a disaster can be as simple as adding a few extra minutes to your travel time just in case you have to trace down a cable to find out why a channel is out, or putting together a good technical support kit to troubleshoot problems. (Look for this second topic in a future issue!)

There are other disasters that are simply unavoidable: natural disasters, the sometimes inexplicable things that party guests might do, and those times when we just plain fall prey to human error and miss something. They're impossible to predict, yet could relieve you of your equipment, music, and livelihood just as surely as any thief. That's why a wise DJ has insurance.

#### DJ Insurance = Business Assurance

Some DJs are operating under the mistaken assumption that if something is stolen from their vehicle or trashed in an accident, their homeowner's insurance will cover it. WRONG! With very few exceptions, your commercial gear is specifically excluded. Some automotive insurers may offer a "rider" on your policy, but that only covers your gear when you're in transit. At the hall, or loading in between, you're on your own. It's best to get a DJ-specific policy.

There are basically two types of insurance: liability and equipment coverage. Liability

covers actions: if you trash the doorjamb at a venue with a road case, or if a client trips over a speaker cord and is injured, etc. In today's litigious society, running without such a policy is extremely risky. In fact, some venues won't let you work on their premises unless you can show them a certificate of insurance!

Equipment insurance will cover the loss of your gear and even music, due to everything from a lightning strike or fire at a venue to an accident on the way to the gig. It can also provide coverage if you store your gear in a van or trailer. Rental gear that you may be using to satisfy impending contracts can also be included. While there are some limitations and hassles, such as having to provide (and keep updated) lists of your specific gear, it can mean the difference between survival and going out of business when things go wrong.

Great, so we're all agreed that insurance is essential. The next question becomes, "Where do I get it?" As an experiment, I tried calling various insurance companies in my area to see if I could gather together a few quotes. Some sounded as if I'd called and asked them the meaning of life! Both Allstate and State Farm politely took down my name and number and promised to call me back, but two months later I have yet to hear from them. Prudential, Farmer's Group, and some others do seem to have a commercial insurance division, but details were hazy and costs seemed more suited to a Fortune 500 company. In the end, I got no real, hard quotes from traditional insurers.

#### Group Hug!

Fear not, responsible DJ! Like many professions, we mobile entertainers have trade associations, such as the American Disc Jockey Association



## There's no good reason not to give yourself, your clients and the halls you're working in the peace of mind that good insurance provides.

(ADJA) and the National Association of Mobile Entertainers (NAME). (See sidebar for more info.) One of the benefits they offer is access to good, low-cost insurance. Both groups are backed by reputable companies, and costs are no more than \$50 apart between the two. Equipment coverage is usually based on a percentage of the total overall value. They will also provide as many certificates of insurance as needed for those venues that require them. The biggest difference between the two groups that I can determine is that you must be a member of NAME to access insurance benefits, while the ADJA has no such requirement, although members get a reduced rate, making membership and coverage a bit more affordable as a package.

Another growing group is the Global Mobile Entertainer's Association (GMEA), which offers a unique insurance package from St. Paul Travelers that covers both liability and equipment. Membership is required, but is slightly easier on the wallet.

Speaking of prices, the basic liability policy can be as little as \$125, and equipment coverage as little as 1% of its total value. When you consider that you can write it all off as a business expense, there's no good reason not to give yourself, your clients and the halls you're working in the peace of mind that good insurance provides, and the very real help you'll need,

should disaster strike.

### Good Locks Make Good Neighbors

Whatever type of equipment coverage you might have, or wherever your equipment is stored, all policies will require you to secure your gear against theft. So I'll wrap up this installment with a word about locks.

Storing equipment in a van or trailer is not recommended for many reasons, but for some DJs it might be unavoidable. (Surprisingly, the above mentioned insurers don't prohibit the practice, either!) If your vehicle is a standard van, be sure that equipment cannot be seen through any windows and that the van is always locked when parked. While not required, a good alarm system, with a key-chain pager, is a good idea, since it's tough to supplement factory locks. I also highly recommend The Club ([www.theclub.com](http://www.theclub.com)), which can prevent your whole rig being driven away to another location where the thieves can take their time getting in.

For those of you with trailers or, like me, commercial cube vans, a good commercial grade padlock can be had for less than \$25. Mine is a disc-shaped lock that doesn't show any of the hasp when installed. This prevents a thief from using a bolt cutter on it. Don't forget a good length of galvanized chain and padlock to secure your trailer to a fence post or other anchor as

well!

And while we're on the subject, installing locks can set you up for another disaster. If you live in places that experience real winter. Locks can freeze! I'll never forget when I picked up my brand-new van in October, and the following November had my beautiful, bolt-cutter-proof padlock secured to the rear door...and totally frozen. I had to pile my CD cases on the front seat to do my nightclub gig! Shortly after that I learned about two vital things: graphite and de-icer. Squirting graphite, available at any hardware store, into your lock, not only prevents freezing, but makes the action work much more smoothly. Ice and snow can cake up on the outside, though, so let the de-icer work its magic and you won't break a sweat just getting into your vehicle. I've found de-icer quite handy on roll-up doors, car locks, and windshields as well.

And, last but not least, don't forget the locking gas cap. With the cost of gas being what it is, and the fact that we DJs tend to drive larger trucks and vans with a greater capacity, we're prime targets for gas pilferers!

So now that our gear, music, and vehicles are secure, the next installment will cover the final part of the equation: protecting YOU. In the meantime, if you have any comments, ideas or suggestions, e-mail me at [DJ@DJStu.com](mailto:DJ@DJStu.com). Until next time, safe spinnin'! ■

## DJ Associations & Insurance Resources

### ADJA (AMERICAN DISC JOCKEY ASSOCIATION) - [WWW.ADJA.COM](http://WWW.ADJA.COM)

Insurance: Fireman's Fund (Broker: RV Nuccio & Associates)

### GMEA (GLOBAL MOBILE ENTERTAINERS ASSOCIATION) - [WWW.GLOBALMOBILE.ORG](http://WWW.GLOBALMOBILE.ORG)

Insurance: St. Paul Travelers (Broker: Mang Insurance Agency)

### NAME (NATIONAL ASSOCIATION OF MOBILE ENTERTAINERS) - [WWW.DJKJ.COM](http://WWW.DJKJ.COM)

Insurance: Various (Broker: HRH - Hilb, Rogal, and Hobbs Company)





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# What Does "Professional" Really Mean?

Rethinking the typical DJ definitions of a powerful word

By David Hanscom

**W**hat does the word "professional" really mean? This word just might be the biggest cliché and facade used in our industry. Just look at every business card, every brochure, every website and the title of almost every DJ service out there, and you will find "professional" attached to it as if it is supposed to distinguish that entity from all the others. But does it, really?

## The Complete Package

By definition, "professional" means to be engaged in an occupation as a paid job rather than as a hobby. Most DJs get that part. But to take a further look, a "member of a profession" is defined as someone whose occupation requires extensive education or specialized training. It is also defined as a person who shows a high degree of skill or competence. This is the area where too many people in our industry take advantage of the word "professional." I know that this article will ruffle some feathers, and if it does, GREAT! My goal is to stand up for and by the men and women in our industry who work hard every day to make sure they run their businesses in a truly—and properly defined—professional manner.

So, what is the point? Through my 15+ years of being involved in this industry as a hobbyist, contractor and business owner, I have been privileged to meet a ton of great DJs and people involved in the business. Many of them showed me great ideas for running my business and many of them showed me great ideas on how NOT to run my business. The common goal they all shared was that they showed me how and why it is so important to be "professional" in every aspect of what I do and what I offer, not just in my performance.

I say "every" because when I have surveyed DJs and asked them to define a "professional DJ," I have been given the following answers:

1. SOMEONE WHO IS FULL-TIME.
2. SOMEONE WHO PERFORMS HUNDREDS OF EVENTS EACH YEAR.
3. SOMEONE WHO KNOWS HOW TO PROPERLY SPEAK ON A MICROPHONE WITHOUT BEING REPETITIVE.
4. SOMEONE WHO HAS THE BEST EQUIPMENT AND BIGGEST MUSIC LIBRARY.
5. (MY FAVORITE ONE, PROBABLY) SOMEONE WHO ADVERTISES IN ALL THE BRIDAL MAGAZINES.

Now I think all of the above mentioned criteria are part of the total package. But can you believe that not a single person said





anything about how the professional DJ runs his or her business? Not one person mentioned insurance, licensing, continued education or even something as simple as providing a client with a written contract. This is all the evidence needed to support the evaluation that we are such a "performance"-based industry. However, to take a lesson from the recording industry, there are plenty of performers but the only people in that industry that really make money are the ones who run their "businesses" properly. For some, fame is what drives them. The only problem I have found with fame is that it does not pay the bills. No one will accept an autograph from "\_\_\_\_\_'s (fill in the blank with your hometown) #1 DJ." By the way, have you ever noticed that EVERY ONE of them claims to be the local areas #1 DJ? How was the survey taken and how did every company end up with the same results?

#### Practicing Good PR

I challenge you to work on making your business as professional as your performance. It is so great to see the attention that our industry has been increasingly receiving over the past few years, some positive, some negative. It also becomes more demanding to be at the top of your game when technology and available information makes it easier and easier for someone to get into this business. For these reasons we all need to

strive to be industry leaders and step our game up just another level or two. For the veterans, this is the opportunity to shine and be treated with the same respect as leaders of any other industry—not just by your peers but also by your community. It is important that we pursue every opportunity to educate people about what we really do instead of letting them continue to assume we are "just button pushers" and that "anyone can do what we do." We all know that is not the case.

In a small way we, the DJs ourselves, have to accept some of the blame for why people outside our industry still have not realized we have taken what has been a "hobby" for many of us and made it into a "career." We need to find ways to participate in trade shows of other interests besides just the DJ Industry; we need to find positive media opportunities to counteract the movies and/or advertisements that make us look insignificant and, in some cases, unintelligent.

#### New Unity Needed

For the new DJs in the industry, you are very lucky. There have never been so many opportunities available to mobile entertainers for growth and education. Take full advantage of what is out there for you and make yourself the business men and women of the future. Help us reach for and usher in the day when we can be spoken of in

the same dignity and respect as doctors, lawyers and so on. It all starts with YOUR business. Get your licenses, get your insurance, practice the same business ethics that the other professions I have mentioned do, and things will turn around. Get the education about your performance and about your business. That is why people go to the doctors and lawyers that they go to, because they HAVE the degrees, and they run their practices with the utmost ethical and professional standards.

Now I know for many of you this information is old hat and already in practice; for that I commend you. I do however, as a fellow professional, feel the message needs to be put out there: we need to take a stance and work TOGETHER to make not only the industry but also the perception of the industry better each opportunity we get. The old saying, "United we stand, divided we fall," is so true. I hope that the organizations and leaders within the DJ profession will take a strong, hard look into their hearts, at their ways of running things, and their plans for the future, and realize the longer we stay divided the farther we will continue to fall. ■

*Please feel free to contact me with any feedback, positive or negative, at [david@yentertainmentdjs.com](mailto:david@yentertainmentdjs.com).*

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# catering to the caterers

## Cooking up good relationships with your culinary cohorts

By Mike Ryan

**P**ublic relations experts talk about going directly to the source, as opposed to the “shotgun” approach. A shotgun approach for mobile DJs might be handing out flyers at a bridal show or car show. In the following article we talk directly to one source of professionals who hire Mobile DJs.

### Party Teamwork

To executive chef Cassie Kruger, owner of Anything But Ordinary Catering, food is art! This graduate of the prestigious Culinary Institute of America (CIA) says that with her new business, it is extremely important to focus on quality and to demand it from her staff as a reflection of her work. Kruger understands that her team can make or break an event and it’s critical for everyone—including the DJ and any other event professionals she must work with—to be on the same page. “The DJ is key in helping the party run smoothly and keeping the event on track, time-wise,” says the chef. “It’s particularly helpful to the caterer if the DJ works with the client (and caterer) to map out a timeline prior to the event.”

Her DJ pet peeve? When the DJ doesn’t adapt the music according to the flow of the event. She suggests that DJs achieve an understanding with the client beforehand, that if the client’s song list seems unsuccessful that (the DJ) may adjust accordingly. And if you want to

make this gifted young caterer really happy, show up on time and pitch in when necessary. “It’s extremely important that all the vendors work as a team,” she adds. Kruger says that about half of her clients ask for help in selecting a DJ. However, she says they never ask for extras!

Kruger feels that between \$800 and \$1,200 per event is pretty reasonable for a DJ to charge, depending on the work involved. Before opening her own business, Kruger was the private chef to Mr. Bourke, of Dooney and Bourke designer handbag fame. Mobile DJs salivate at the thought of working for such high-end clients, but very few have the opportunity.

Mention TK&A Custom Catering of San Diego and the comment most often heard is: high-end events! TK&A owner, executive chef Lawrence Rinehart, launched his career cooking for a shipload of people—in the navy! Rinehart’s company, over two decades old, covers every aspect of an affair while still handling aircraft carrier-size events with thousands of participants. How do high-end clients differ? “The expectations are the same, but a little more individual,” answers the chef. He adds: “Having a song list and good timing are very important, but a DJ’s ability to remain flexible and on schedule is the greatest challenge.” As with any vendor, Rinehart says the relationship with a mobile DJ is based on trust, consistency, and fulfilled expectations. “It’s sometimes easier to tolerate quirks and personality issues than it is to break in a new entertainer,” he notes.

His one pet peeve is constant: true clean power! In his opinion, most DJs blame the

buzzes and pops on the power source. “That is something that needs to be handled long before the event so the last-minute runaround is eliminated,” Rinehart declares. Another negative issue for his clients—and so for him—is seeing the entertainers eat the guest’s food; that’s a big no-no.

Rinehart says that his clients (usually) have their favorite DJs, but if asked, he will make recommendations. Regarding pricing: he feels that most DJs are in line with the industry. He notes, “Some DJs see themselves as live musicians and event MCs and tend to be a bit more, but are often well worth it.” What is his protocol for handling DJ inquiries? Rinehart says e-mail is the best, adding that sample CDs help clients become familiar (with the DJ) as well.

### Bigger Catering Picture

From privately owned catering businesses we go to the source of a different kind of caterer—the catering director! Tracey Amernick, CPCE, is a catering director and is also a chapter president of the National Association of Catering Executives (NACE). Amernick works at the Bahia Resort Hotel, on Mission Bay in San Diego. The Bahia is part of a privately owned three-venue complex, and features 16 meeting rooms with 20,000 square feet of space that includes two real Mississippi sternwheelers! Catering directors can have several catering managers working under them and often have multiple events going on simultaneously.

“Catering directors look at events as a bigger picture,” Amernick explains. “With so



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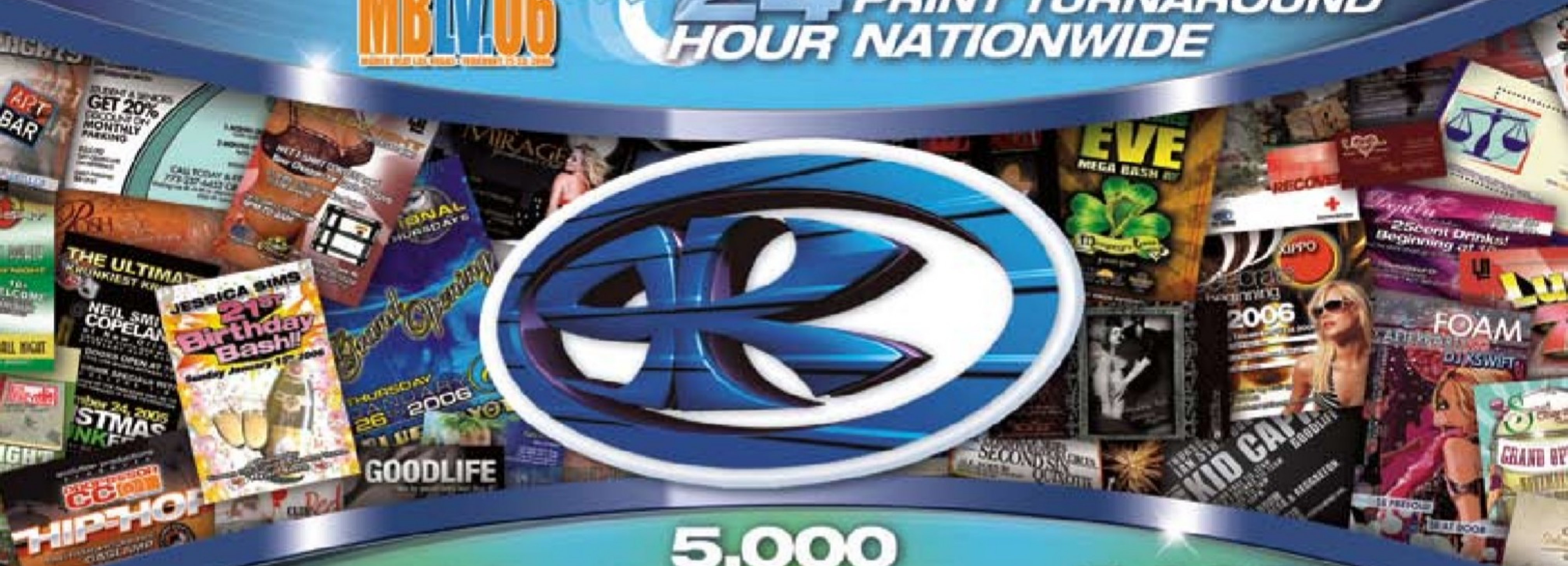
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many things involved, [they] have to factor in miscellaneous elements such as what other events are going on and how they might effect each other. Basically there are more moving parts (working simultaneously) with a hotel venue."

Amernick compares picking a DJ to shopping for a new outfit—there are many variables and specialties. But foundationally, DJs who provide the level of service that she requires are: professional; personable; up-to-date on trends in equipment and music; team players; have a good attitude; are loyal to her venue; and are flexible on scheduling and pricing (especially for charity events). She adds, "DJs need to be flexible with setups as well; sometimes (with so many events going on) there is only an hour of turnaround time." Her pet peeves include DJs who: are cocky, with bad attitudes; bad mouth the venue; upset clients with problems; make false promises or are otherwise unreliable; are not sensitive to the hotels sound level requirements; and those who are costly vs. the service delivered!

#### **A Fine Selection of Tasty Recommendations**

Some DJs complain that once they have

established a relationship with a venue caterer, that person always ends up leaving for another job and the relationship-building process has to start all over again. Amernick says the turnover rate used to be higher but, after 30 years in the business, she's seen it decrease to minimal levels. "With good management and a good relationship with the venue a good DJ stands on his own merits." She adds, "If you're good, you're good—and part of the team."

As a chapter president of NACE, what does Amernick think are the advantages of joining the catering association for a Mobile DJ. "The ideals, standards, mission statement, and quality levels of the association make (NACE member) DJs more attractive, especially with first class venues," she says. "It's a no-brainer: for around \$300 a DJ can meet all those contacts in a pleasant atmosphere, have dinner, make friends, and learn more about the hospitality industry." She says the association also helps caterers appreciate that DJs are people, too.

Amernick has some interesting tips for DJs trying to approach her for work: "Don't send a tape or show up unannounced—it doesn't work.

We never blind-recommend a DJ, we investigate and seek referrals. DJs must work to establish a personal relationship with caterers. And, if you are working an event and you see a catering manager or director, introduce yourself and share your positive experiences regarding the venue—caterers love that!" Amernick says she treasures all the vendors she works with who accord her respect and do a good job.

A majority of Amernick's clients ask for DJ recommendations and she's not fearful of sending them to someone with a higher price... as long as they're worth it. Her clients typically spend between \$600 and \$2,000 for a DJ. "The bottom line," she says, "is that caterers, event planners, and DJs need to remember that all aspects of an event are important!" This catering director remembered and won the NACE 2005 Best Off-Premise Event award!

So, if you hunger to work with caterers, the recipe from these three catering professionals includes: showing up on time; cleaning up speaker noise; being flexible; and establishing good relationships. Hopefully with these ingredients, you'll make lots of dough. ■





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by Mark Imperial

Chicago, IL - Making good money as a DJ doesn't have a whole lot to do with how good of a job you do. You can be the very best DJ in your area and still starve to death. You're busy one week, phone not ringing the next and worrying about where the next job is coming from. I know, because I have been there and almost starved myself out of the business by stubbornly thinking that because I was a great DJ, the world would beat a path to my door.

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### **My “Expensive” Experience**

I got straight A's in College Advertising, but I was missing something important-real world experience. I did what most people do, printed up some business cards and thought I was in “business”. When that wasn't enough, I started inviting ad reps over who sold me a bunch of expensive ads. Then I sat around and waited for the phone to ring. It barely rang, and when it did, I jumped

to answer and played the “cheap price” game (actually the worst thing you can do). I barely survived by bottom feeding and begging, taking every crappy gig that came in and doing cold calling which is as fun as a car wreck. I nearly quit every other day. I made a pitiful \$2,200.00 per month and struggled to get it. Some months I was starving. My biggest mistake was trying to figure all this out myself.

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# positive skilz

**Hard-working  
turntablist DJ Skilz is  
happy to scratch the  
world over**

**By Tony Barthel**

**O**ne of the fixtures at Mobile Beat Conferences is DJ Skilz, who can always be seen demonstrating some of the latest equipment with his mastery of mixing and scratching. Why wanted to find out more about his pathway into the limelight and it turns out that the road to success is paved with a combination of practice, attitude and skills. Not only does the recognizable DJ have what it takes to turn tunes on the tables, but he has also been recognized by Sony BMG with a recording contract and

will soon be on phones with his own ring tones. He's even been contacted by XM Satellite Radio to entertain audiences all over the country from the comfort of their own radio.

Currently working at what will soon be the Planet Hollywood Hotel in Las Vegas, Skilz entertains audiences from all over the world in this huge Vegas party palace. While his favorite music includes house, trance, and hip-hop, he will happily blend whatever the customers wish for.

"I like to be known as the DJ who can play all of it," he says with a typically casual professionalism. In fact, when we caught up with him at Winter NAMM, he was showing his talents by providing scratch beats to live guitar player Guitar Jack at the TASCAM booth. It was an amazing display of his ability to read a situation

and turn it into unique entertainment for the ears and eyes.

"Scratching is like playing a guitar—one hand does the strumming, the other handles the frets," analogized the turntablist.

#### **Origin of Skilz**

The story began when Skilz was but a lad on the streets of New York City. In that environment he was surrounded by DJs of all kinds and he picked up the bug with a home stereo system. His first "breakthrough" was when he got his hands on a mixer and he realized that he could play two songs at once through the system. Adding a turntable just fueled the fire, and the future was set.

After some practice and time, Skilz found his way into the club scene in New York. "This developed my roots to where I am now—I learned a lot about DJing and the techniques."



When he was 19, Skilz's family moved to Las Vegas. It didn't take him long to land a job at Club Rio, one of the hottest spots in Sin City. While DJs often come and go in clubs, Skilz was there for six years, until he moved to the hotel that would become the Planet Hollywood.

#### Have Skilz, Will Travel

In the interim many other things transpired. Skilz has brought his brand of musical artistry to stops all over the world. "My favorite place to be is in Europe. I love everything about it there." Still, there are many corners of the world that Skilz would like to visit. Considering his fame and demand, one of the things one gets right away from the accomplished performer is a very positive and

easygoing attitude. Skilz is someone you enjoy spending time with and there isn't the first hint of negativity. This comes through in his willingness to make his performance be about the audience instead of about showing off.

Sharing the floor with Skilz at NAMM, it was fun to watch the virtual parade of professionals from all corners of the industry stop and eagerly greet him. Of course he always invited his fellow performers to share the stage and try out the new products, sometimes drawing a crowd of that spilled over into the next booth with the talent onstage. And speaking of other DJs, one of the highlights of his career so far for Skilz was working with fellow turntable artist, QBert.

The NAMM show is how the Skilz ring tones came about. Skilz was demonstrating products

when a rep from Omni Entertainment stopped at the booth and expressed his interest in employing Skilz skills to make phones ring. The result is that you will be able to hear your phone scratch by the time this article is published.

If you think that travel, entertaining five nights a week, and being on cell phones and satellite radios is for you, you might consider that there is a lot of practice involved. How much? "You can never be done," says Skilz. "There's always new things to learn, especially when it comes to scratching. It never ends." That being said, how does this DJ keep going, knowing there's no mountain top? "...it's part of my blood—this is what I want to do and I'm dead-set on doing it. I love everything about it." ■



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## HIT MUSIC AND VIDEO SERVICE



# brickhouse

A mobile DJ and his wedding coordinator wife live out a dream in a country mansion

By Dave Kreiner

**M**artin Ramirez started his DJ career in 1983, playing at high school parties and eventually promoting and throwing his own parties. His first paying job was in 1985 at age 18, a wedding for a friend for \$100 and free food. It was easy money.

After working for several DJ companies in Southern California, he started A Night to Remember DJ Entertainment in January 1997, and began performing as a full-time DJ. In 1999, his wife, Paula, took a state-certified wedding course and joined the business to provide bridal coordination services for Martin's clients. Soon the idea of moving to an area with a calmer pace of life and opening up their own wedding facility was born.

In January 2002, Martin, Paula, and their children Aaron, and Hailey, traveled for two months through 28 states in search of the ideal place for their wedding facility. Out of five "finalists," Virginia was initially 5th on their list, but moved to the top after they fell in love with its charms.

By January 2003, Martin and his family had moved to Williamsburg, Virginia, and had started looking for the perfect place to host weddings. Martin became a digital DJ to facilitate performing on both the East and West coasts. His friend, Robert Mendoza, maintains an identical system, enabling Martin to perform in California.

After spending a year and a half searching, Paula found out about a mansion that was being sold at auction in Richmond. She took a look, and told Martin that it would be perfect for weddings. Not thinking they could have the winning bid, only Paula attended the April 1, 2004, auction. Ten minutes after the auction started, Paula called Martin to let him know it was down to her and another bidder. A second call announced that the mansion was theirs.

"What is this place?" That was the first reaction Martin and the kids had when they drove up the road to meet Paula and laid eyes on the mansion for the first time. It was a 7,000-square-foot mansion, three cottages ranging from 1,000 to 1,200 square feet, a carriage house,

and a large pond, which to the Ramirez family seemed like a lake. It was also filled with history. Mankin Mansion is on the state and national registries of historic landmarks for its architecture and history. The original owner, Edward T. Mankin, was a famous Southern brick maker, specializing in handmade, custom bricks. He began building the home in 1903 and completed it in 1924. It was a montage of the various types of bricks he could make. The mansion and property are filled with brick walkways, benches, pergola, and a brick living room. Mankin's bricks are in places like the Baseball Hall of Fame in Cooperstown, NY, Yale University, and many prominent homes in Virginia. John D. Rockefeller visited the home and decided on Mankin's bricks for the revitalization of Colonial Williamsburg.

The mansion was in terrible disrepair. All kinds of renovations had to be done just to make it livable. A year after the sale, on April 1, 2006, the doors opened to Historic Mankin Mansion Wedding Resort / Bed and Breakfast. It is a place where the bride and groom get to enjoy their special event for the whole weekend. They have their own bridal suite to enjoy, as well as access to the mansion and grounds from the typical Friday evening rehearsal through Sunday afternoon. Thirty guests of the bride and groom can stay in the suites and cottages on the premises. It can accommodate events up to 300 guests. The bride and groom can get married in the formal English gardens surrounded by lush landscaping and fountains. The guests staying at the mansion are treated to a brunch Saturday and Sunday morning, with a host of other amenities including massages, and a game room for the groomsmen to hang out in. During the week, the mansion will operate as a bed and breakfast. The mansion has been featured in *R home* and *Style Weekly* magazines as well as *Good Morning Richmond* weekend.

Paula, with the help of Laura Ricker (event planning director), coordinates events, while Martin gets to enjoy not having to travel with his DJ gear. While currently running a pair of mobile setups a permanent, zoned system is being installed, including four



Bose speakers in the Grand Rockefeller Room, and four outdoor Bose speakers in the garden areas, all controlled through a PC with PCDJ software and powered by a QSC RMX-850 amp system.

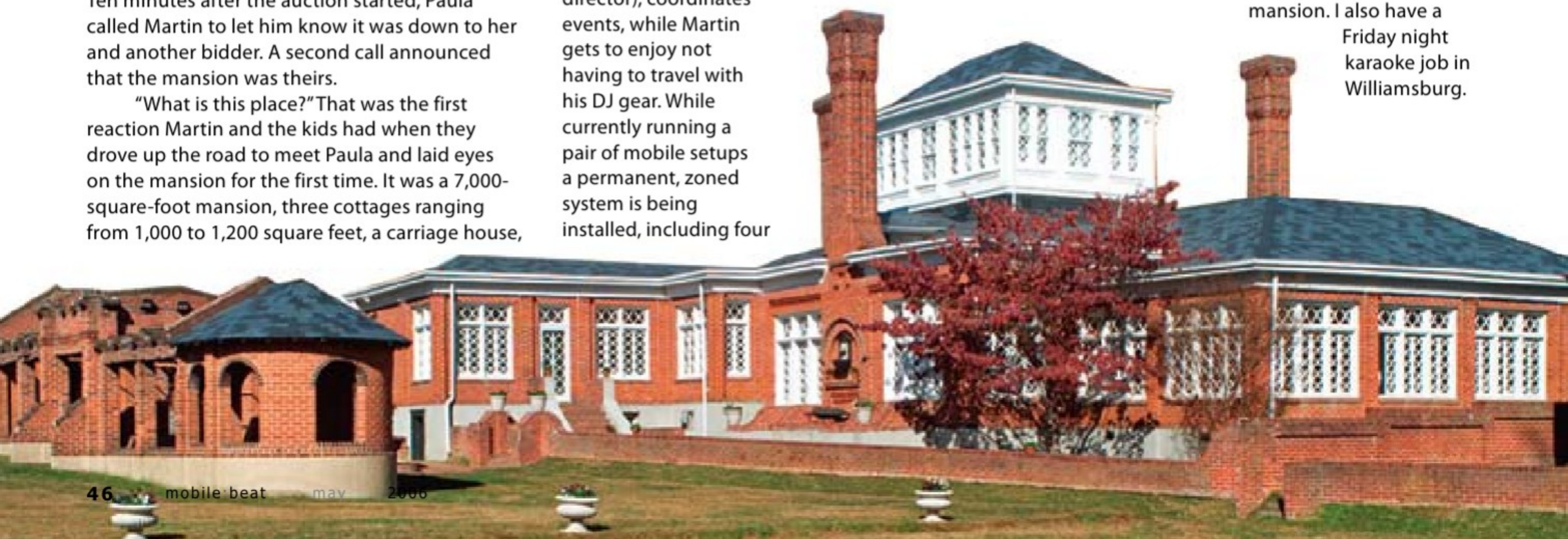
Although the mansion has taken up most of Martin's time, he is still loyal to his DJ roots. In May 2005, Martin helped establish the South East Virginia chapter of the American Disc Jockey Association, and is currently treasurer. It continues to grow and help DJs in the area improve their skills and their incomes.

Martin's dream of owning his own wedding facility has become a reality. He feels very blessed to be the host for a couple's most special day... and then to be able to walk across the yard and go to bed.

**Mobile Beat: Now that you own this fine property, do you still maintain your DJ schedule around town as well as at your property?**

Martin Ramirez: I have stopped advertising as a DJ. I still have about 15 mobile events in Virginia and a couple in California for 2006.

I am leaving my dates open for the mansion. I also have a Friday night karaoke job in Williamsburg.





**MB: Besides the new setup at the mansion, what other equipment do you use?**

MR: Right now we use a 40' x 80' tent, so the system is set and removed after each event. Our eventual plan is to have a permanent pavilion or enclosed reception hall where the system can then stay in place at all times. I have two complete systems and various other components. The systems are pretty much identical. Each system contains: Two Mackie 450 powered speakers; Toshiba laptop (40GB) with PCDJ FX and the karaoke plug-in; 200 GB external hard drive; 60 GB iPod—just in case; American Audio mixer; Shure wireless mic; American DJ SC-8 light controller; a 15" powered Mackie sub for certain events; a combination of all speakers for proms and such; about 20 lights, including 2 Pocket Scans, 1 American DJ laser effect, 1 Raptor, 2 American DJ strobe lights, 1 Star Ball II, 2 Trans Wheels, 1 Vertigo, 1 Mini Gressor II, and various others.

**MB: Are the laptops used in all the different rooms of the mansion?**

MR: One laptop is used for the reception area in the tent and one for the ceremony area.

**MB: Do you use CD players as well?**

MR: I still have a Denon MKIII that I used before I went all-digital that will be placed

permanently in the reception area. I still subscribe to The Source for my CDs—you never know when I will still need the CD player.

**MB: How do you advertise?**

MR: We advertised in three bridal shows in January, Our Web site is due to be up by mid-April, we are hosting our own bridal show with our preferred vendors, and we are looking to do radio and newspaper advertisements as well. We are also listed in *The Wedding Guide* and *Premier Bride* local publications.

**MB: What is in your future?**

MR: Our goal is to offer in-house catering within two years, and offer a full in-house package so the bride and groom book with us and everything is provided for them. A few years down the road, we are thinking of converting the whole mansion into an inn. Currently we live in part of the house.

**MB: Do you have other DJ staff?**

MR: I do have a couple of DJs who work with me and take care of my California monthly accounts, such as middle schools, corporate events, etc. I am looking to hire someone next year for the mansion—a DJ who would allow me to mainly emcee the event. But I love being able to do the mixing and get the crowd going. So for now, it's all on me. ■



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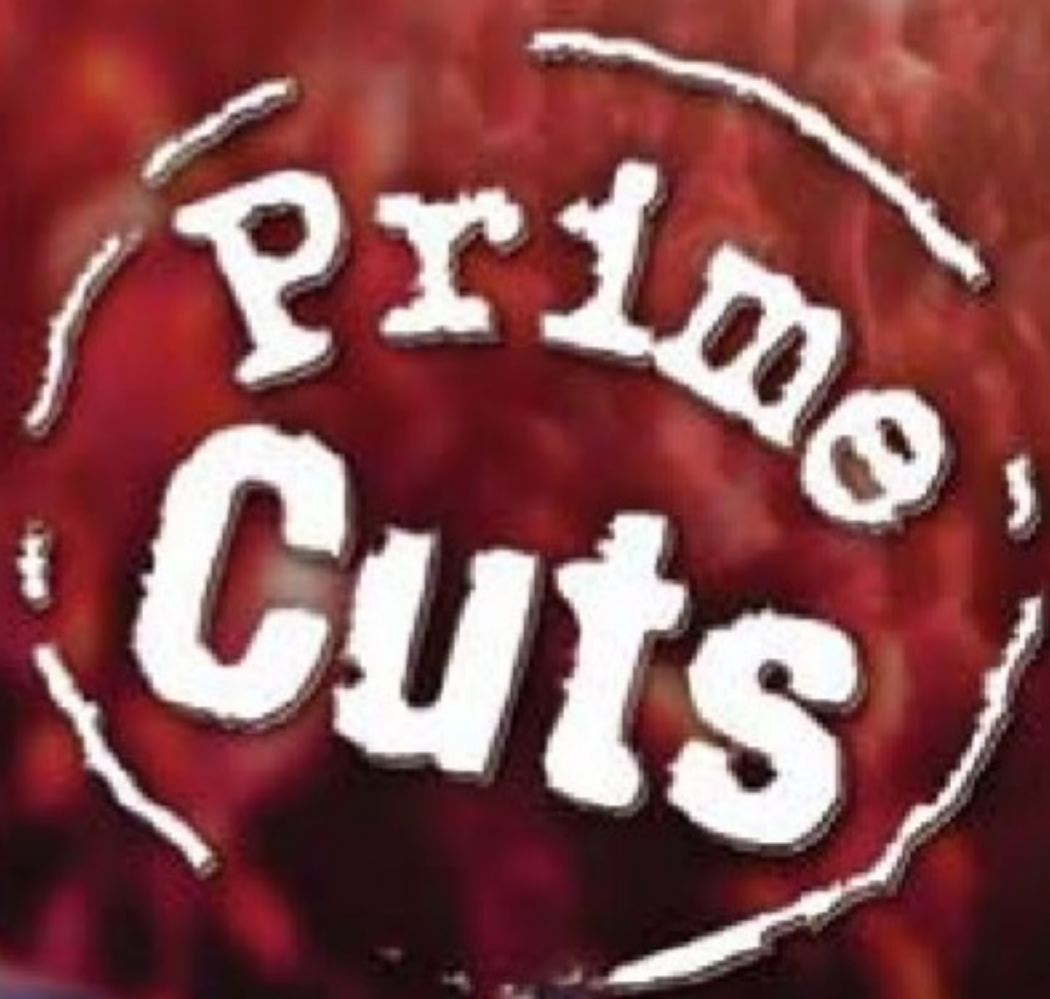
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Keynote speaker Jeff Justice helps  
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THANKS TO EVERYONE who has made Mobile Beat—the magazine and tradeshow—a success for so many years! Here are some photo highlights of the MBLV.06 milestone celebration show...



Ray "RayMar" Martinez demos  
entertainment history at the  
onsite DJ Museum display.



The American DJ Awards - Hall of Fame  
inductees: (top, L-R): Mike Buonaccorso, Cesar  
Cosio, Ray Martinez, Ken Knotts; (bottom,  
L-R): Sid Vanderpool, John Roberts, Bobby  
Morganstein. Not pictured: Dennis Hampson.



2003 Hall of Fame  
inductee "Mad" Joe  
Martin (R) congratulates  
the newly crowned  
Propmaster of the  
Decade, Gary Kassor.



American DJ General Manager Scott Davies (C) is honored  
with a lifetime achievement award for service to the DJ  
industry by MB's Bob Lindquist (L) and Mike Buonaccorso.



# TO MBLV.06

The Mobile Entertainers Magazine - Celebrating 100 Issues & 10 Years in Las Vegas



Sparky B. incites the crowd at Las Vegas' most raucous party club, The Beach, during American DJ's DJ Appreciation event.



Carroll Mello (L) of Jammin' DJs (Denver, CO) takes home the Sensational Gear Giveaway—a system worth over \$15,000! Ric Romero (R) helps her keep track of the loot, and show MC Jim Johnson ("Mr. Lucky") gives his best wishes.



The exhibit floor is packed with tech... Davey Dave heats up the Pioneer booth (far L); Arcturus demos touch screen system (L); Chauvet lighting and much more at the Hollywood DJ booth (above).



# snapshots MBLV.06



1

**1** Jeff Justice, this year's keynote speaker, was a hit with attendees. One of these was Bob Moore, from Florida, and the company that bears his name. Attending for the third time this year, Moore was looking forward to incorporating the ideas keynote speaker Justice shared in his breakout session. "I took more notes there than at the rest of the [conference]." Another highlight for Moore is making and maintaining friendships from DJs around the country and the globe.

**2** "One of the highlights was the tequila night." Actually, Brian, that was the All-Stars Show and American Disc Jockey Awards, but we all have priorities. "I got my fill on that." Brian Jennel, from Moonshark Entertainment in Massachusetts, did however, spend time on learning too. "I'll take home everything I can get 'cause I'm fresh at this. I'd like to learn the ropes and make my business bigger."



2

**3** Dennis Barella (DJ Barella) from Temecula, California, certainly knows how to brighten a room just by walking into it—with lighting that is. He wanted to continue developing that ability by enlightening himself on the latest lighting trends. While illumination was in the spotlight for Barella, he was also looking to renew his insurance and music subscriptions. After five conferences, Barella has learned a lot and says customers are starting to ask about video screens and video technology. Better get a nice bright projector.

**4** Darryl Bryant was refocusing his DJ business, thanks to some fresh ideas from a new team member on his staff. He was particularly interested in seeing how vinyl, CDs, and digital could all coexist and even reinforce each other. Bryant, from Inglewood, California, sang the praises of karaoke in his business, and was also looking to swap ideas with similarly sized businesses regarding advertising and pricing. "It's great to be around other DJs. Sometimes you feel like you're on an island but it feels great to be around your peers."

**5** "You're never done learning. I'm a teacher but it's nice to be a student here," said Joe Martin, from Colorado, who admits to having been to almost every Mobile Beat Conference ever held. "They keep getting better and better and I love the networking," he said as someone passed by and howled his name. See?

**6** We all like to say "It's not about the equipment" but Johnny D., from Boise, Idaho, loves to come and push all the buttons just the same, and has been doing it for eight years now. Oh, sure there are the business

tips and the advertising advice he's been able to glean, and he really enjoyed Jeff Justice, the keynote speaker as well: "Comedy is a great tool if you use it right," said Johnny D.

**7** "We're looking for the golden nuggets," said Diane McKinney, from Loveland, Colorado. Not the hotel, but the things they can take back and implement in their business. Together with her husband, Scott, they've been to all but one of the Mobile Beat shows. "Those golden nuggets can come from the seminars or be in the hallway," added Scott. Diane was also very enthused to continue building friendships she's made at conferences past. "It's a great way to reconnect with other DJs and see what they're up to."

**8** For John Murray (L) and Brian Collins (R) from Jammin' DJs in Denver, there was one word to sum it all up: technology. Period.

**9** How do you know if you know what you're doing? That was one of the questions that brought Bart Ratner (L), of Regal Entertainment (Victorville, CA), to the show. In his second visit, he was looking for more of those little ideas that can make a big difference. "You get three or four new ideas that you can put into what you do in a year, and it's worth it. Not only in how you run your business but what you put into your shows."

Gary Fernandez (R), also from California, added that "Everyone talks about the content but the sense of community is incredible. The networking is beyond business—you get a feel for the industry. We're a real force." Fernandez feels that things within our industry are starting to get better—that the community is beginning to respect mobile DJs a bit more.

**10** Imagine doing a show in an apple orchard in Racine, Wisconsin, and having to haul all your gear in a horse-drawn hay wagon. Then, right at the end, the generator dies and you have to pack up in the dark. That was one of the fun stories shared by Debbie Bodven (far L) and Gail Erskine (2nd from R), from Royal Sounds Unlimited in Wisconsin. The duo has been in business only three years. By no coincidence, this was also their third Mobile Beat conference: "We learned a lot of positive things—what to do, what not to do—and they've been working for us." As for their business, it started as a by-product of organizing line dances; they realized they had a knack for putting on events and entertaining people.



3





4

**11** If you've been around the world and seen a lot, it can change your perspective. That's what Cesar Cosio, from Guadalajara, Mexico, has experienced. And he shared that opportunity with the 25 employees he brought with him to this year's event. "This is one of the best conferences I've been to in ten years," said Cosio. He has been to DJ gatherings in other parts of the world,



7

including Spain, but he likes the Mobile Beat show the best. As for the people he brought with him, "they're already happy." And, no, that has nothing to do with the tequila he brought to share with everyone at the American DJ Awards ceremony.

**12** Another big outfit that was at the conference was Sound Productions, from Claire, Michigan, which typically



10

has 27 systems hopping on most weekends. James Paetschow, Aaron Moser, and Heather Ashley took a brief break from looking at management tools on the exhibit floor to share that they really liked Randy Bartlett's and Todd Mitchem's presentations. "It's a good show, all around," concluded Paetschow. Okay, you can go back to shopping now. ■



5



8



11



6



9



12





## Angling to Entertain

JAMM Entertainment Services ([www.jamm.net](http://www.jamm.net)), Alabama's largest interactive DJ and entertainment company, has recently been selected as the official entertainment provider for the CITGO Bassmaster Elite Series. Created twenty years ago by President, Geoff Carlisle (above inset left), JAMM services a wide variety of markets such as weddings, dances, promotions, corporate functions, and bar mitzvahs. JAMM also creates and tailors packages to fit a client's need. From music and live DJs to PA and lighting systems, JAMM specializes in interactive performances at each event with high energy and participation.

"Being selected as the exclusive entertainment provider for the CITGO Bassmaster Elite Series is truly an honor for JAMM. It proves that we are able to nationally provide quality entertainment to anyone in any capacity," said Carlisle.

The CITGO Bassmaster Elite Series kicked off the 14-market series March 9-12 on Lake Amistad in Texas. The series will highlight 106 accomplished anglers who have qualified to compete in the high-profiled series of events, with an additional chance to compete in the three majors.

BASS, founded in Montgomery, Alabama, by Ray Scott, focuses on improving the environment through credible tournament trails and uniting skilled and dedicated anglers. In an industry worth more than \$7 billion, BASS currently has five publications, including *Bassmaster Magazine* and *Bass Times*.

"It is a unique opportunity to combine a high level of entertainment technology with a high level of fishing-industry expertise," says Carlisle. As well as providing the stage, lighting, and sound for the Elite Series Tournaments, Carlisle is responsible for catering to the music likes of the top notch anglers during weigh-ins. With specific requests on hand, anglers who proceed to the semifinals and finals will have rights to pick their "theme song" during weigh-ins. Whether it is country, pop rock, or heavy metal, JAMM is prepared for all types of requests.

## Fund-Raiser Helps Fill Calendar

One major problem the mobile DJ must confront is filling slow periods with bookings. In the northern half of the country, this especially means the late fall and the winter months. Fortunately, however, this also coincides with a

key time for fund-raisers, particularly from high schools.

In a time when money is tight, athletic, music, and fine arts departments (to name a few) are all strapped for cash. You have the opportunity to be a hero and, at the same time, fill your wallet. There is a new product on the market from BUY-A-NOSE Horseracing Fund-raisers. This is how it works:

Your company would contact the aforementioned places and see if they would be interested in raising thousands of dollars in a single night. You would explain that it will require a group in the 200-500 range of attendance and a large venue, possibly a gym. They would also have to provide a meal in keeping with a casual theme, nothing fancy. Solicitation of local merchants would be required to sell the horses in the races, which they can custom name. They would also sell ads in their program, and get providers of prizes—anything from pizzas to oil changes. For everything, window workers, kitchen help, door workers, side board staff, back room workers (if needed), they will need about 20 people. They would also need a printer for programs and door tickets.

Your company would provide the caller/DJ,

*Continued on page 82*



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*-When I recently needed a van, I called DreamVehiclesDirect. Bob Lindquist found me exactly what I was looking for thousands less than I would have paid had I just walked into the dealer, and it was just a short drive from my office. I saved on the van and I saved a lot of time. No haggling, a great price, and the van was ready to go when I wanted. What more could you ask for?*

*-Ryan Burger, BC Productions/ProDJ Publishing, Grimes IA*

*-We drove about an hour and saved over \$2,000 on a Honda CRV. Even the dealer was pleased with how well everything was set up. I am very happy with the car and I know I got a great deal. I would recommend your service to anyone shopping for a car. -Priscilla Kauffman, Maine, NY*

*-We picked up the car yesterday and everything went very smoothly. All we did was sign the papers and drive away, and, we know we got a great deal. Thanks for all your help and hard work. This was a great experience. -Brigadier General Gary DiLallo (ret.), Pleasant Valley, NY*

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# revamping visual impressions

**Every time you dress, remember:  
your image will linger**

**There are no  
“fashion police,”  
nor should there be.  
However, every  
fashion example,  
whether good or  
bad, will resonate  
with on-lookers.**

**By Larry Williams**

**H**ow we are perceived in the public domain has a lot to do with how the eyes of our communities see us.

Over the years, I have witnessed many people in service-related industries whose visual presentation appeared less than complimentary. For the sake of this article, let's focus upon mobile DJ operations as they pertain to the formal and semiformal settings of wedding celebrations.

We have all seen it: the shabbily dressed setup person who arrives to the event location in street clothes. Though not an extreme fashion faux pas, it can contribute to a less-than-favorable first impression among other service personnel and family members who are often on premises during this time. Apart from the main event, certainly many DJs will dress more casually during pre-event consultations, as this can usually be considered a more informal setting. Casual wear can even be appropriate depending upon the type of event and location.

However, the extremes of street fashion at formal events can have a lingering affect upon how we may be perceived. Bill Limbach (owner of the DJ for You in Phoenix, Arizona) has seen the missteps of performance fashion firsthand: “At a very upscale country club, I witnessed an unshaven and badly groomed DJ wearing Dockers, an unbuttoned polo shirt not tucked in, and a pair of sneakers!” Sadly, most of us can relate to this rather common misrepresentation by less-than-appropriate members of our profession. Bill continues, “This displays an image that very little effort and preparation was put forth. The typical bridal party and their guests put forth a great deal of time, effort, and hours preparing for this special day. This is not to say the DJ should outdress everyone, but he or she should at least fit in and look professional!”

There is no way to regulate or mandate what DJs wear at their events. There are no “fashion police,” nor should there be. However, every fashion example, whether good or bad, will resonate with the onlookers of our industry. Most people who attend or plan formal events generally expect a sort of behavior, etiquette, and fashion that matches the style of the event. The way we are dressed, how we are groomed, and our demeanor are all extremely important to the overall presentation of our services. One can even consider these non-talent-oriented characteristics to be the glue that holds the entire presentation together.

Whenever you dress appropriately, you add a level of class and dignity to a celebration. You are immediately viewed as a stellar representative of your industry. You show every event professional and audience member the true character of your company. And this is all possible by the performance attire you choose to wear. Even if the event is not an extremely formal celebration, think of the heightened level of style you can bring to the celebration simply by your choice of attire.

My favorite example of this is a boxing



match. In the ring you see two half-naked men spitting into a bucket, and a bikini-clad girl with a ring card, and you hear the cheers and jeers of an audience thirsty for an ensuing battle. Then, in walks the ring announcer. He is usually dressed in a tuxedo, with poised movements and an eloquent manner of speaking, with near-perfect diction. He is the spokesperson for the event. His attire and demeanor immediately transforms this otherwise gladiator-style blood-fest into a sophisticated social event that speaks to every class of viewer.

Imagine what impressions we can leave if we follow the model of professional attire, whether it's expected or not! Not only will this result in generally greater business success, but it will certainly add to the more positive perception of our industry in the eyes of the public. ■

*Larry Williams has authored the book Mind Your Own Business for ProDJ Publishing. Since 1990, he has owned the Reno Tahoe DJ Company, and has served four years as president of the Nevada Disc Jockey Association.*



# 101 Ways to Improve Public Perception

In no particular order, some food for thought...

- 1: Dress appropriately for the celebration.
- 2: Uphold moral values.
- 3: Cover visible tattoos with clothing.
- 4: Choose quality over quantity.
- 5: Keep your hair well groomed.
- 6: Accept criticism graciously.
- 7: Congratulate every bride-to-be when she calls you for a quote.
- 8: Wear appropriate attire for setup.
- 9: Play responsible, radio-edited material.
- 10: Have a professional-sounding message on your answering machine.
- 11: Keep your office clean.
- 12: Don't discuss politics.
- 13: Don't try to be funny, unless it's expected.
- 14: Be personable.
- 15: Treat your employees well.
- 16: Don't be a male chauvinist.
- 17: If you wear a wedding ring, remember it when you are mingling with audience members.
- 18: Be a role model at school dances.
- 19: Arrive promptly at the event location.
- 20: Drive responsibly (your life and everyone else's depends on it).
- 21: Keep your speaker and amp cords looking neat.
- 22: Don't drink alcohol on the job.
- 23: If you have to smoke, do it discretely.
- 24: Don't smell bad (use proper personal hygiene).
- 25: Increase your networking efforts.
- 26: Speak eloquently when in public.
- 27: Straighten your tie.
- 28: Get the chip off your shoulder (even if it is a dumb request).
- 29: Get a business license.
- 30: Don't put down other DJs.
- 31: Do unto others (you know the rest).
- 32: Never let the audience see you yawn.
- 33: Don't just give 100%...give 100% more!
- 34: Pour yourself into pre-event planning.
- 35: Never expect a tip.
- 36: Appreciate every compliment.
- 37: Don't wear baggy pants.
- 38: Take responsibility for your performance shortcomings.
- 39: If you have received an overpayment...return the money!
- 40: Refrain from negative comments.
- 41: Join a DJ organization.
- 42: Keep your music volume at an acceptable level.
- 43: Use breath mints.
- 44: Lose the ponytail (male DJs only).
- 45: Give wedding coordinators the benefit of the doubt, at first.
- 46: Remember: Customer service isn't just anything—it's everything!
- 47: Never let a customer hear you curse.
- 48: Never criticize a guest request.
- 49: Shave before every event.
- 50: Wear clean and non-wrinkled clothes.
- 51: Don't talk too much.
- 52: Send out "thank you" cards.
- 53: Have client-friendly policies in your contract.
- 54: Stay true to your principles.
- 55: Don't beat yourself up because of an honest mistake.
- 56: Always smile.
- 57: Be extra kind to elderly audience members.
- 58: Use good judgment.
- 59: Educate consumers, without sounding preachy.
- 60: Reward employee loyalty.
- 61: When confronted, think before you speak.
- 62: Lead by example.
- 63: Keep your composure.
- 64: Publicly support your country.
- 65: Remember: It's not all about money.
- 66: Give your audience the best show they have ever seen (or heard).
- 67: Always give the impression that you enjoy your job.
- 68: Never lie to a client.
- 69: Never cancel on a client because of a higher-paying gig.
- 70: Work hard to establish a positive rapport.
- 71: Don't sit during announcements.
- 72: Limit or refrain from cell phone use at performance events.
- 73: Don't invite friends or clients to events, unless it has been pre-approved.
- 74: If a prospect chooses another DJ, wish them well.
- 75: Remove visible peculiar body piercings.
- 76: Keep family events family oriented.
- 77: Always have back-up equipment available.
- 78: If you're already booked, refer a qualified DJ.
- 79: Give back to your community.
- 80: During prayer (at performance events), bow your head.
- 81: Carry liability insurance.
- 82: When DJing, look busy even if you're not.
- 83: Be humble, not conceited.
- 84: Strive for perfection.
- 85: If you admire the way an audience member looks, don't make it too obvious.
- 86: Be confident in your abilities.
- 87: Approach on-site event advertising cautiously.
- 88: Don't engage in false advertising.
- 89: Don't illegally download music.
- 90: Never switch DJs on a client without their knowledge.
- 91: Don't "shop" other DJs.
- 92: Avoid thinking of customers or requests in a stereotypical fashion.
- 93: If you know the appropriate protocol, etiquette or chain of command...follow it.
- 94: Refrain from sexually explicit banter on the microphone.
- 95: Adhere to the policies of the event facility.
- 96: If possible, avoid "cold reading" an announcement.
- 97: Extensively train your employees.
- 98: R-E-S-P-E-C-T: Give it and you'll get it.
- 99: If someone asks, proudly tell them you are a "professional DJ."
- 100: Renew your subscription to *Mobile Beat Magazine*.
- 101: Remember: It's not about you, it's about the client and their guests!



# ethnicallycapable entertainment

**It's hard work, but reaching across ethnic boundaries can be worth it**

**By Mark Johnson**

**I**n his response (Feedback, MB 97, Nov. 2005) to my article, "The Numbers Game" (MB 96), Stu Chisholm brought up some interesting points regarding the song counts I had mentioned, and in the process, touched on another topic that we all encounter: ethnic parties. It got me thinking about how much goes into really doing this kind of gig well. As is true for many of us, Stu's geographical area

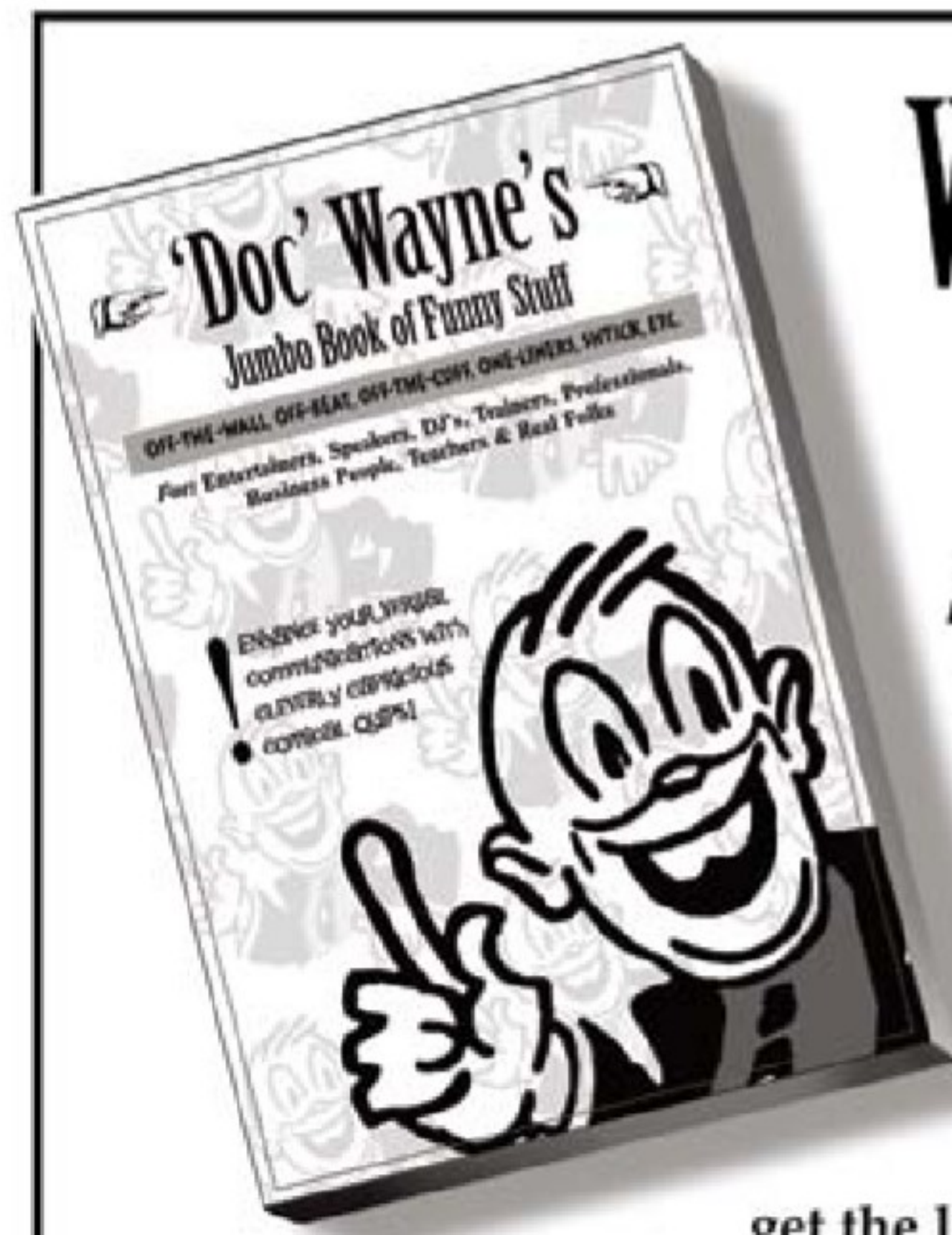
(Detroit, MI) is populated by a large variety of ethnic groups. Each has its own neighborhoods, social clubs, and their own sense of commonality. Their native language is often spoken in stores and shops, and they add a lot of their own culture to this melting pot we call America.

#### **How Can You Master These Markets?**

First off, you need to embrace each particular ethnic group's diversity. This starts by being totally familiar with the music. Building a comprehensive song collection with established

"American" music is a challenge in itself. Starting from the Big Band era, through the oldies, '60s, Motown, '70s, Disco, '80s, '90s, Country, Urban and all the current stuff is a lot of work. Now imagine doing this for even one single other ethnic group—with music you are most likely not familiar with.

Unless you pander to the simplicity of their stereotypical ethnic music, you'll need quite a collection to appear knowledgeable. It's not easy to convincingly pull off a 3–5 hour party, especially if you plan to take requests. This would include all their oldies, classics, and current songs. Multiply that by the potential number of ethnic groups, and you're carrying a ton of music. You



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could easily need 30–50 CDs per ethnic group to just appear somewhat functional on a minimal level.

I have a six-disc set of Spanish music that I show guests at a party if they ask for Spanish music. I've since been told that the songs in the set are somewhat lame and out of date. I could not tell the difference between one song and the other. But they sure could.

#### Where Do You Begin?

In most ethnic neighborhoods are music or electronics stores that carry CDs from the homeland that aren't available in other retail music outlets. If you become a steady customer, the clerks can help you pick out the appropriate CDs to cover the various musical styles. That clerk may become an invaluable asset in building this alternate music library.

Picking which ethnic group to market to is another challenge. Perhaps the best place to start is by looking in the mirror to see if you're part of an ethnic group that has their own social clubs. I'm a mix of English and Swedish and, despite being in the New York area, there aren't a whole lot of English or Swedish establishments to begin with.

Maybe I'm not the best example, but it's still the best place to start. Some social clubs allow membership even with minimal fractional heritage for their group. Your great-grandmother

could be Scottish and that may be enough to get you in the door.

#### On the Inside

Once in, you can participate in existing social functions and eventually the word will get out that you can DJ parties for that particular ethnicity. You may even speak the language, which is better still. There will be an interesting ratio of standard American music and their ethnic music. It could swing from 50/50 all the way to 100% ethnic music. Do not take anyone's ethnic music lightly. It's as important to them as your favorites are to you.

There's a big difference between having some "token" ethnic songs and performing an ethnic party. The advertisement for the six-disc Spanish set that I have informs the listener that "not all Spanish music is Ricky Martin or Jennifer Lopez." To the uninitiated, Ricky Martin and Jennifer Lopez are Spanish music. To Spanish patrons wanting real Spanish music, Ricky Martin is somewhat akin to playing Journey for a heavy metal crowd. If a standard family party has grandma from the Old Country in attendance, then one or two should suffice. But 4–5 hours in another language and culture is a whole different and somewhat larger challenge. Usually you would have advance notice of the party's style. Then, you could beef it up and bring the additional CDs that you normally would not

bring or use. Personally, I carry a small number of many ethnic-flavored CDs, but not enough to play for an entire party. As a result, I'll not hesitate to turn down very heavily ethnic parties, as they usually know what they want and I don't want to spoil their party by not delivering what they expect.

#### Subtle Differences

A final word of caution. Some ethnic groups may appear to you or me to be similar to each other, but may actually be worlds apart. For example, what works for a Mexican party may not work for a Puerto Rican or Colombian party. Likewise for Chinese, Japanese and Korean parties. If you perform within a social club, word will spread pretty quickly as to whether you know what you are doing. If you know what you are doing, new business will quickly come from referrals, as the patrons of these clubs often use the clubs for their own family parties.

If you don't know what you are doing, you will have a very long night scrambling for requests and getting pretty embarrassed. Stu is clearly more ethnically capable than I am. He has succeeded in developing his DJ expertise to accommodate his own United Nations of Detroit. I'm sure it didn't happen overnight. But it certainly works for him and could work for you. ■

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# wireless excellence for less\$

## Sennheiser's freePORT wireless: Compressing big tech into a small package

By Jammin' Jim Kerins

**W**hen you use a wireless microphone system the world is your oyster, colors are brighter, music sounds sweeter and you can take charge of the show. However, if you have ever used a "budget" wireless system of subpar quality, then you understand the risk of potential sonic disaster. Often with entry-level wireless systems you can experience thin, poor-quality sound, and going out of range or simply shutting off the mic it may result in ear-crushing white noise. Not to mention, when your client is speaking on the mic and it does the every-other-syllable routine, your professionalism comes into question. To try and alleviate this phenomenon you instruct the speaker to stand in a certain position and never move, which never works.



Well, there's good news: we all can all now enjoy high-tech wireless electronics at an affordable price. Specifically, the Sennheiser freePORT fp 35 wireless system throws its hat into the crowded ring of affordable wireless mic systems. If you're not familiar with the German technological tour de force known as Sennheiser, I will briefly tell you that they produce some of the highest-quality wireless microphone systems on the planet. From those graying, still-touring stadium rock groups to Broadway shows to those crazy circus-meets-art theater shows to houses of worship, Sennheiser wireless mic systems are quite often the systems of choice.

### Tightly Packed Receiver

Focusing first on the EM 1 receiver, I was immediately impressed with its sturdy metal casing and compact size, and am drawn to the short old-school dual metal antennas. The front plate reveals all of the unit's status indication lights, including diversity, audio frequency peak light, power, and a four-segment radio frequency level indicator LED. Although the unit does not allow for auto frequency detection, it is frequency agile and will allow you to easily select any of four available channels via the front panel. This feature also allows using up to four freePORT systems simultaneously; with an additional frequency range set it's possible to use up to eight freePORT systems together. The rear panel provides balanced XLR and unbalanced 1/4" outputs for mixer connection. There are separate gain squelch knobs to further tweak the system. This 1/2-rackspace receiver functions as a tabletop unit, or rack mounts with an optional rack kit. All in all, the receiver has everything you need in a professional unit.

### Is This Thing On?

This version of the freePORT system comes with an SKM 3 handheld cardioid microphone-transmitter. (Lavalier and instrument versions are also available, utilizing the SK2 body pack

transmitter.) Although the mic has a plastic casing, it has a professional look and solid feel. It's powered by a single 9V battery (10-hour life), which is easily accessed with a quick twist and pull, eliminating the need for a removable cover that one is sure to drop in the heat of battle. I surmised that even if the battery dies while Mary is in the middle of singing "Crazy," you can easily change the battery before the guitar solo ends. Also, with the sleeve in the open position, you can quickly select any of the four channel frequencies. At the mic's base, a mini rubber-coated antenna produces a professional look and a recessed on/off switch resides safely away from the nervous fingers of karaoke singers.

### Can You Hear Me Now?

With the unit connected to my sound system, I simply selected channel 1 on both the receiver and microphone, and we had vocals. The first thing I noticed was the extremely quiet operation of the system at idle. Speaking into the SKM3 reveals a flat frequency response and pleasing vocal tone. The mic's frequency response is a respectable 80Hz-16kHz. I found that boosting EQ in the low end produced an even more pleasing, fatter tone. This wireless system, like most UHF systems, has a range of about 300 feet. I used it at a couple of different venues during testing, and found that it certainly was capable in this range and had virtually no dropouts. Another great thing about this system is that when you shut it off it doesn't produce any noise, or overly loud thumps. In terms of performance, I'm confident that this microphone system will consistently sound good. With selectable frequencies and quality components, it should not embarrass you while the host of the party is giving his toast. If you're looking for high-quality sound and reliable operation, produced by a leader in wireless microphone technology, then you should check out the Sennheiser freePORT. Until next time, jam on.

### freePORT fp35 Wireless Microphone System

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## reimagining the analog/digital relationship

### AEM-100 2-Channel Pro DJ Mixer from Audio Innovate

By Jammin' Jim Kerins

**If you're looking for a professional grade audio mixer with cutting-edge effects, the AEM-100 has some truly innovative features that need to be examined. Audio Innovate (AI), the manufacturer of this unit may not be an instantly recognizable name, but they have incorporated quality audio circuitry with the latest in digital faders, and sonically superior analog effects that, on paper, stand out from the crowd. Let's check it out.**

#### Not Your Average Mixer

Out of the box and onto the bench, this sturdy black tabletop mixer is jam-packed with tons of connectors and knobs just waiting to be explored. Fundamentally, this is a two-channel stereo mixer, which allows for up to eight audio sources (including two turntables) to be connected. The rear panel features three selectable and switchable pairs of RCA connectors per channel. Routing a signal out of your mixer is done via additional three pairs of RCA outputs, and two XLR outs. Rounding out

the back are power supply jacks, power switch, and fader start jacks for interfacing with CD players that support this feature. The AEM-100's front panel provides for two 1/4" microphone inputs, and a pair of headphone jacks, one 1/4" and one 1/8" connector. AI has also included two easy-to-get-at 1/8" aux-in connectors to facilitate connecting iPods or whatever else Apple may soon invent. Finally we have crossfader settings and slope adjustments for user customization.

The top of the mixer reveals a plethora of controls: the usual and not-so-usual assortment of faders, EQ knobs, and retro-style buttons, which are arranged in a logical fashion with easy-to-read screen printing. The mic section features high/low EQ, gain, and on/off talk switches for each mic. The two main audio channels include gain, three-band EQ, source selection, and two pairs of LED meters: one for audio level and the other for FX level monitoring or prefader listening.

A central feature of the AEM-100, the Eclectic Breaks Pro X digital crossfader is truly unique, whereas most standard crossfaders can start to degrade in performance in a relatively short time, requiring replacement, the Pro X crossfader is rated at four million cycles with virtually no loss of performance. You will certainly get carpal tunnel syndrome long before this wears out.

#### Analog for Effect

Contrary to what many people think (but certainly not you, I know), when you connect any CD player (digital device) to any audio mixer with what we all use normally—RCA cables—you are now dealing with an analog signal. If you want to use an external outboard effects processor to add any digital effects to your music, you are in fact converting an analog signal to digital, and then back to analog. Often these conversion processes can noticeably degrade the quality of the audio. Approaching the problem from a different direction, the AEM-100 allows you to keep the signal 100% analog within the mixer. By utilizing the internal analog effects you will achieve amazing sounds with no digital conversion degradation.

To help you get a handle on how the effects section works, it has been laid out in terms of processing, from left to right then top to bottom on the mixer. Some of the effects available may or may not sound familiar depending on your level of audio envelope knowledge. Many of these effects, such as the phaser, oscillator, and noise filter, were developed and perfected in the era of the Moog synthesizer. Since that time, digitally oriented companies had been trying to



## At the end of the day, would you rather have some sterile, precalculated effects presets, or variable analog filters that provide you with virtually unlimited sonic creativity?

emulate these effects through sampling and other methods. The reality is, that because you can almost infinitely vary the filters' settings, it is almost impossible to faithfully reproduce these effects digitally with their original sonic qualities intact. At the end of the day, would you rather have some sterile, precalculated effects presets, or variable analog filters that provide you with virtually unlimited sonic creativity?

### Tone Zone

After connecting the AEM-100 to my sound system, and tossing in a favorite track on the CD player, this unit instantly produced high-quality audio performance with lots of gain and full audio spectrum reproduction. Putting the mixer's standard features through the paces, everything sounded and worked well. The EQs were responsive and the dual meters precise. It was immediately apparent that this is a well-thought-out and well put-together mixer. But this is not just a workhorse model: but certainly you buy this type the mixer for the effects.

If you have never used an effects mixer or external processor before, you needn't fear. With a quick read-through of the AEM-100's relatively short and easy-to-understand manual, it's quite simple to understand the unit and start creating some very impressive audio effects. Handy wet-dry faders and four (count 'em, four) cue buttons allow for monitoring of the effected signal prior to sending it out to the masses. The additional channel LED meters allow you to optimize audio level performance.

To get the ball rolling, I auditioned the effects palette by dialing up the gain on the oscillator filter, and then sweeping its pitch control. Using the wet-dry fader, you can add as little or as much effect as you want to the current track. A got-to-have-it stutter effect is included and tweakable. When using the "digitize" controls, this function samples and holds the source material and introduces some interesting, variable, grainy digital sounds. The phaser is a great-sounding filter, which is used on many popular dance tracks. Other sonic confections include band-cut and band-pass filters, which are adjustable and very usable. This unit allows you to create virtual remixes in real-time—the sky's the limit.

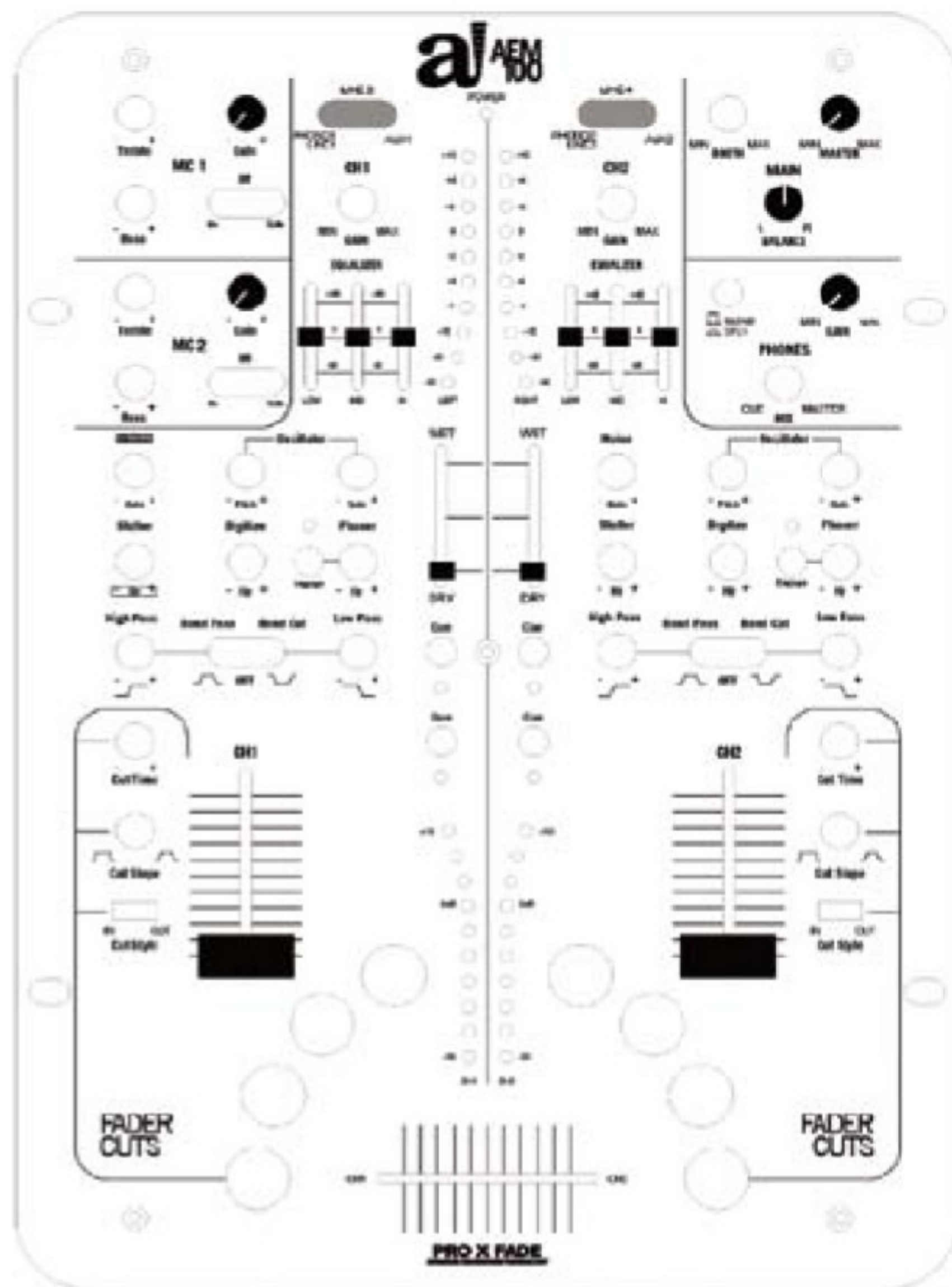
### Right on the Button

Near the crossfader you'll find an array of four buttons per channel. Each button works identically to transform or "crab" the music. These buttons add a new dimension of control for scratch performance, allowing you to set sustain time ("Cut Time"), attack and decay time ("Cut Slope"), and in/out direction ("Cut Style"). The fader cut buttons are completely integrated with the crossfader circuit and will even trigger the fader start function. The idea is that once you get the feel of how the tweakable effects work, you can play the buttons much like an instrument or drum machine to introduce real-time percussive/cutting effects.

The variable filters are where art meets science. Unlike preset effects, the infinitely variable filters can cascade and build from one effect into the other, and will reveal the creation of new and different sounds. Combined with the ability to rhythmically and incrementally apply effects instantly to the track in any of a million different ways, this will open up a whole new arena for audio expression. After playing it for a while, I agree with AEM-100's manual, where it states that the effects section should be viewed much like an instrument: the more you experiment, explore and adjust, the more the sonic possibilities are revealed. And beyond the potential for new possibilities in the "art" of DJing, the unit enhances the basic, primal dance experience. Because it is produced with top-quality components and analog effects controls that have an amazing bandwidth, you can create some bowel rattling low-end, that will give your subwoofers—and your dance floor—a real workout.

With its sturdy build, connectional versatility, and one-of-a-kind, integrated, fat-sounding analog effects section, the AEM-100 is a quality audio tool that can take your mixing skills to the next level. For some sonic samples of what this unit can do in the hands of the pros, go to the Audio Innovate website. Until next time, jam on. ■

**MSRP: \$699.99 - [www.audioinnovate.com](http://www.audioinnovate.com)**





# the absolute, all-time, no. 1

## Ultimate, Greatest of the Greatest, Best of the Best, Top Compilations in the History of Recorded Music Throughout the World ! ...PART 2

By Fred Sebastian

**I**n all the varying styles of music there is one sound that has become almost instantly recognizable and loved around the world: the Motown sound. It was born and exploded in the '60s and shined in the '70s. In many respects, it's hard to find a bad Motown compilation. But the two-CD **NO.1 MOTOWN ALBUM** truly excels with 46 tracks of mostly chart-topping hits. Of course, Motown has had so many hits it would take far more than two discs to capture them all. If by chance you're young and not familiar with the sound and its arsenal of hits, perhaps I can best describe it as follows: what Motown was to music is like what water is to wet!

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EASY	COMMODORES
BEN	MICHAEL JACKSON
HELP ME MAKE IT THROUGH THE NIGHT	GLADYS KNIGHT & THE PIPS
JUST MY IMAGINATION (RUNNING AWAY FROM ME)	THE TEMPTATIONS
WHAT BECOMES OF THE BROKEN HEARTED	JIMMY RUFFIN
YOU ARE EVERYTHING	DIANA ROSS & MARVIN GAYE
YOU'RE ALL I NEED TO GET BY	MARVIN GAYE & TAMMI TERRELL
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THREE TIMES A LADY	COMMODORES
DO YOU KNOW WHERE YOU'RE GOING TO (THEME FROM MAHOGANY)	DIANA ROSS
GOT TO BE THERE	MICHAEL JACKSON
WITH YOU I'M BORN AGAIN	BILLY PRESTON & SYREETA
LET'S GET IT ON	MARVIN GAYE
STILL WATER (LOVE)	FOUR TOPS
REFLECTIONS	DIANA ROSS & SUPREMES
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I'LL MAKE LOVE TO YOU	BOYZ II MEN
DANCING IN THE STREET	MARTHA REEVES & THE VANDELLAS
TEARS OF A CLOWN	SMOKEY ROBINSON & THE MIRACLES
MY GUY	MARY WELLS
REACH OUT I'LL BE THERE	FOUR TOPS
I WANT YOU BACK	JACKSON 5
IT'S A SHAME	DETROIT SPINNERS
I'LL PICK A ROSE FOR MY ROSE	MARV JOHNSON
YOU KEEP ME HANGING ON	DIANA ROSS & THE SUPREMES
LOVE MACHINE	MIRACLES
LET'S GET SERIOUS	JERMAINE JACKSON
WAR	EDWIN STARR
ALL NIGHT LONG	MARY JANE GIRLS
THIS OLD HEART OF MINE (IS WEAK FOR YOU)	ISLEY BROTHERS
STONED LOVE	THE SUPREMES
I DON'T BLAME YOU AT ALL	SMOKEY ROBINSON & THE MIRACLES
I'M GONNA MAKE YOU LOVE ME	DIANA / SUPREMES / TEMPTATIONS
WHAT'S GOING ON	MARVIN GAYE
BEING WITH YOU	SMOKEY ROBINSON
STILL	COMMODORES
ALL OF MY LIFE	DIANA ROSS
AIN'T NOTHING LIKE THE REAL THING	MARVIN GAYE / TAMMI TERRELL
LOOKING THROUGH THE WINDOW	JACKSON 5
GROOVE THANG	ZHANE
I LOVE YOUR SMILE	SHANICE

Of all the different genres of music, none seems to suffer as much from an identity crisis as rock. I've heard some music described as rock that defies logic. Perhaps this is even truer recently. On **ALL-TIME GREATEST ROCK VOL. 2** (Volume 1 is now gone for good) there's no doubt that this is rock music. A variety of artists and hits certainly, but unmistakably rock. Featuring hits from the '60s, '70s, '80s, and '90s, this double-CD package is loaded with popular rock hits, superstars, and no shortage of hair bands. This collection may be proof that sometimes, when the music is real good, it's more enjoyable not to dance. Or maybe, if flailing around wildly is considered—oops, there goes that identity thing again.

### ALL-TIME GREATEST ROCK VOL. 2

JUMP	VAN HALEN
MAN ON THE MOON	R.E.M.
SWEET CHILD O' MINE	GUNS 'N' ROSES
BAT OUT OF HELL	MEAT LOAF
BEDS ARE BURNING	MIDNIGHT OIL
WONDERWALL	OASIS
NEED YOU TONIGHT	INXS
GIMME ALL YOUR LOVIN'	ZZ TOP
WALK THIS WAY	AEROSMITH
GOING UNDERGROUND	THE JAM
ALL DAY AND ALL OF THE NIGHT	THE KINKS
EIGHT MILES HIGH	THE BYRDS
ALL THE YOUNG DUDES	MOTT THE HOOPLE
IT'S STILL ROCK & ROLL TO ME	BILLY JOEL
DON'T STOP	FLEETWOOD MAC
DON'T GET ME WRONG	PRETENDERS
KARMA POLICE	RADIOHEAD
ROCKS	PRIMAL SCREAM
LIKE A ROLLING STONE	BOB DYLAN
BREAK ON THROUGH	THE DOORS
PIECE OF MY HEART	BIG BROTHER & THE HOLDING COMPANY
A CHANGE WOULD DO YOU GOOD	SHERYL CROW
PURPLE RAIN	PRINCE
HEART OF GOLD	NEIL YOUNG
SHE'S NOT THERE	SANTANA
AFRICA	TOTO
SWEET HOME ALABAMA	LYNYRD SKYNYRD
TWO PRINCES	SPIN DOCTORS
BASKET CASE	GREEN DAY
UNDER THE BRIDGE	RED HOT CHILLI PEPPERS
BABY JANE	ROD STEWART
ROAD TO HELL (PART 2)	CHRIS REA
ALWAYS THE SUN	THE STRANGLERS
LONDON CALLING	THE CLASH
GOD SAVE THE QUEEN	SEX PISTOLS
PARANOID	BLACK SABBATH
(DON'T FEAR) THE REAPER	BLUE OYSTER CULT
LAYLA (UNPLUGGED)	ERIC CLAPTON

Speaking of rock, let's not forget the forebearer of rock, that paved the way. Rock & roll pioneered the changing sound of popular music. And sadly, in our modern day and age with corporate monopolies of radio stations, you just don't hear enough great old rock & roll and doo-wop music. The **ULTIMATE ROCK 'N' ROLL** collection is a double-CD collection of treasures. You and I know that good music never dies, and that oldies, doo-wop, and rock & roll are just as vibrant and crowd-pleasing as ever. This compilation is exceptionally well-stocked with cherished hits to keep you and yours rockin' around the clock.



## ULTIMATE ROCK 'N' ROLL

TUTTI FRUTTI	LITTLE RICHARD
WHY DO FOOLS FALL IN LOVE	FRANKIE LYMON
THAT'LL BE THE DAY	THE CRICKETS
THE WANDERER	DION
YOU'RE SIXTEEN (YOU'RE BEAUTIFUL AND YOU'RE MINE)	JOHNNY BURNETTE
SHAKIN' ALL OVER	JOHNNY KIDD & THE PIRATES
(WE'RE GONNA) ROCK AROUND THE CLOCK	BILL HALEY & HIS COMETS
JOHNNY B. GOODE	CHUCK BERRY
WAKE UP LITTLE SUSIE	EVERLY BROTHERS
LITTLE BITTY PRETTY ONE	THURSTON HARRIS
AIN'T THAT A SHAME	FATS DOMINO
IT'S LATE	RICKY NELSON
OH! CAROL	NEIL SEDAKA
TAKE GOOD CARE OF MY BABY	BOBBY VEE
RUNAWAY	DEL SHANNON
SIXTEEN CANDLES	CRESTS
RED RIVER ROCK	JOHNNY & THE HURRICANES
AT THE HOP	DANNY AND THE JUNIORS
RAVE ON	BUDDY HOLLY
C'MON EVERYBODY	EDDIE COCHRAN
TWIST AND SHOUT	THE ISLEY BROTHERS
GOOD GOLLY MISS MOLLY	LITTLE RICHARD
REET PETITE	JACKIE WILSON
POETRY IN MOTION	JOHNNY TILLOTSON
BLUE MOON	THE MARCELS
I ONLY HAVE EYES FOR YOU	FLAMINGOES
ONLY SIXTEEN	CRAIG DOUGLAS
SEALED WITH A KISS	BRIAN HYLAND
SHEILA	TOMMY ROE
SURFIN' SAFARI	BEACH BOYS
BOOK OF LOVE	THE MONOTONES
LA BAMBA	RITCHIE VALENS
GET A JOB	SILHOUETTES
SWEET LITTLE SIXTEEN	CHUCK BERRY
VENUS	FRANKIE AVALON
RUNAROUND SUE	DION

Remember when there was a time when invasions were welcomed? The British (music) invasion comes to mind. In many regards, it has never ended. For decades some of our biggest chart-topping hits have found their way to the top here from beginnings in Europe. A superb example of just such great top-of-the-chart hits without borders can be found on **VIVA EUROPOP!** It's a remarkable collection of many of the top dance and pop hits of the '90s. But don't expect anything "foreign" here. It's almost entirely packed with familiar hits that filled the airways and topped the charts here in the USA.

## VIVA EUROPOP!

BOOM BOOM BOOM	OUTHERE BROTHERS
OOH AAH... JUST A LITTLE BIT	GINA G
CHILDREN	ROBERT MILES
STAYIN' ALIVE	N-TRANCE W/ RICARDO DA FORCE
IT'S MY LIFE	DR. ALBAN
LET ME BE YOUR FANTASY	BABY D
U SURE DO	STRIKE
THE RHYTHM OF THE NIGHT	CORONA
WHOOOMP! (THERE IT IS)	CLOCK
AIN'T NO LOVE (AIN'T NO USE)	SUB SUB W/ MELANIE WILLIAMS
RIGHT IN THE NIGHT	JAM & SPOON
THE REAL THING	TONY DI BART
THE KEY, THE SECRET	URBAN COOKIE COLLECTIVE
LA DANSE D'HELENE (FRENCH CHICKEN DANCE CLUB VER.)	REAL JOY
COTTON EYE JOE	REDNEX
SCATMAN	SCATMAN JOHN
NO LIMIT	2 UNLIMITED
U GOT 2 LET THE MUSIC	CAPELLA
ROCKIN' FOR MYSELF	MOTIV8
ALWAYS SOMETHING THERE TO REMIND ME	TIN TIN OUT & ESPIRITU
FANTASY	BLACK BOX
THE POWER	SNAP
THEME FROM S-EXPRESS	S-EXPRESS
PUMP UP THE VOLUME	M-A-R-R-S
ZOMBIE	A.D.A.M. W/ AMY
VIVA LA BAMBA (HOT HOT HOT)	RATED PG
WHAT IS LOVE?	HADDAWAY
ANOTHER NIGHT	MC SAR & THE REAL MCCOY
SATURDAY NIGHT	WHIGFIELD
DOOP	DOOP
PUMP UP THE JAM	TECHNOTRONIC
DON'T STOP (WIGGLE WIGGLE)	OUTHERE BROTHERS
GET READY FOR THIS	2 UNLIMITED
MR. VAIN	CULTURE BEAT

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DREAMER	LIVIN' JOY
DON'T GIVE ME YOUR LIFE	ALEX PARTY
MISSING	EVERYTHING BUT THE GIRL

Just as hit music compilations focus on hits, party compilations focus on providing a well-rounded collection of hits and party favorites, new and old. Among the numerous party compilations on the market, **THE GREATEST PARTY ALBUM UNDER THE SUN** is a compilation package that stands out. It's chock full of all-time party hits and favorites on two CDs. The title, however, may not be the most accurate, because this compilation can keep the party going all the way through sunset and well into the night!

#### THE GREATEST PARTY ALBUM UNDER THE SUN

LA BAMBA	RITCHIE VALENS
MONEY MONY	TOMMY JAMES & THE SHONDELLS
LET'S TWIST AGAIN	CHUBBY CHECKER
SHOUT	LULU & THE LUVVERS
REET PETITE	JACKIE WILSON
THE LOCOMOTION	LITTLE EVA
DO WAH DIDDY DIDDY	MANFRED MANN
LET'S DANCE	CHRIS MONTEZ
HI HO SILVER LINING	JEFF BECK
TIGER FEET	MUD
C'MON EVERYBODY	EDDIE COCHRAN
SEE MY BABY JIVE	WIZZARD
LEADER OF THE GANG	GARY GLITTER
ROCKIN' ALL OVER THE WORLD	STATUS QUO
2-4-6-8 MOTORWAY	TOM ROBINSON BAND
THAT'S THE WAY (I LIKE IT)	KC & THE SUNSHINE BAND
CELEBRATION	KOOL & THE GANG
I WILL SURVIVE	GLORIA GAYNOR
Y.M.C.A. ('93 REMIX)	VILLAGE PEOPLE
NEVER CAN SAY GOODBYE	COMMUNARDS
MOVE CLOSER	PHYLLIS NELSON
TRUE	SPANDAU BALLET
SHOOP SHOOP SONG (IT'S IN HIS KISS)	CHER
GREASE MEGA MIX	JOHN TRAVOLTA & OLIVIA NEWTON JOHN
MUSTANG SALLY	THE COMMITMENTS
I'M A BELIEVER	REEVES & MORTIMER / EMF
YOUNG AT HEART	BLUEBELLS
COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
ONE STEP BEYOND	MADNESS
HIPPY HIPPI SHAKE	THE SWINGING BLUE JEANS
THE CAN CAN	BAD MANNERS
OH CAROLINA	SHAGGY
HERE COMES THE HOTSTEPPER	INI KAMOZE
(WE'RE GONNA) ROCK AROUND THE CLOCK	BILL HALEY & HIS COMETS
TWIST AND SHOUT	CHAKA DEMUS & PLIERS
I'M TOO SEXY	RIGHT SAID FRED
RIDE ON TIME	BLACK BOX
THE ONLY WAY IS UP	YAZZ
SATURDAY NIGHT	WHIGFIELD
THINGS CAN ONLY GET BETTER	D:REAM
RELIGHT MY FIRE	TAKE THAT
SIMPLY THE BEST	TINA TURNER
UNCHAINED MELODY	ROBSON & JEROME
YOU'LL NEVER WALK ALONE	GERRY & THE PACEMAKERS

#### STAY TUNED...

For more information or availability on any of the CDs in this Music News column visit [www.HitMusicb2b.com](http://www.HitMusicb2b.com) or Call A.V.C. Sebastian at (973) 731-5290

## fresh for your video library

**P**romo Only, the nation's largest subscriber-based music and music video service, has introduced four new DJ-ready DVD sets:

Culled from five decades, **Hot Video Classics: Best of Love Songs** offers a sweeping scene of pop's greatest ballads to instantly set the perfect mood. Best of Love Songs features 39 digitally enhanced music videos including: "Crazy For You" (Madonna); "Faithfully" (Journey); "Fallin'" (Alicia Keys); "Unchained Melody" (Righteous Brothers); "Here and Now" (Luther Vandross); and many other bricks of pure DJ gold.



Next up is **Best of Reggaeton**, an essential collection of 29 reggaeton hits. "There's no doubt that this unique blend of Spanish reggae and tropical rhythms is set to hit the mainstream," says Pete Werner, executive program director, Promo Only. "With virtually no radio airplay, reggaeton's

thumping beat, fast-paced Spanish lyrics and tropical melodies have made it the fastest growing format. Performers include: "Reggaeton Latino" (Don Omar f/ N.O.R.E., Fat Joe and LDA); "Rakata" (Wisin & Yandel); "Doncella" (Zion & Lennox); "Se Vale To To" (Calle 13); "Quitate Tu Pa' Ponerme Yo" (Eddie Dee & 12 Dicipulos); and "Gasolina" (Daddy Yankee). Selections are available both as single-play and as three-song beat-mixed sets.



Speaking of another new entry, **Hot Video Classics Best of 1999, Volume 2**, Werner says, "With so much great material still left untapped, and the demand for video classics growing by leaps and bounds, we're as eager to add to our library of classics as our subscribers are to add to theirs!" Featuring 39 digitally enhanced music videos on one DVD, **Best of 1999, Volume 2** offers a variety of pop, dance, urban and rock, including: "Waiting for Tonight" (Jennifer Lopez), "Wild Wild West" (Will Smith), "Man! I Feel Like a Woman" (Shania Twain); "Holla Holla" (Ja Rule), "The Sweetest Thing" (U2), "American Woman" (Lenny Kravitz), and "Bodyrock" (Moby).

Another blast from hip-hop's past is **Hot Video Classics Best of Old Skool Volume 2**, the latest in a series





of urban video classics on DVD. "Assembling a compilation of such pivotal classics certainly has its challenges," says Werner, "Thankfully, our programming team has once again brought their game. *Best of Old Skool, V2* offers an essential collection of golden-age funk, rap and R&B, one that can proudly stand shoulder-to-shoulder with our previous compilations."

Check out [www.promoonly.com](http://www.promoonly.com) for more information.

## MUSICAL ATMOSPHERE

**American Music Environments (AME)**, a company with over 30 years of radio programming experience, brings commercial music services into the Internet Age with the patented AME-2020 Digital Music and Marketing System. The AME-2020 utilizes the power of the Internet to bring a new level of accuracy, flexibility, and control to the world of business music. Among its breakthrough functions is full remote control of audio programming for 1 or 5,000 locations using an ordinary Web browser.

AME 2020 is a computer-based audio system that allows the end user to completely control the style of music that is playing at all times. There are no tapes, CDs, or satellite dishes needed. High-quality digital audio is stored on a hard drive at each location. Over 600 hours of digital audio can be stored on the AME-2020 system.

AME 2020 makes totally customized music programming for individual businesses affordable and practical. "Now every business, no matter how small, can have their own virtual radio station, playing the perfect blend of music and marketing that is matched to their very specific customer demographics," explains AME president, Thomas Krikorian. He continues; "AME 2020 Digital Music and Marketing System" provides this new functionality at no cost penalty compared to old-fashioned tape, CD, or satellite systems. See [www.amemusic.com](http://www.amemusic.com) for more. ■





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### Get Down to the Station, Ride the iTrax

The **CDM-500 Professional DJ Station** is a new, all-in-one solution for mobile DJs and club installations, from **Gemini Sound Products**. The Station features a dual tray-loading CD players with an integrated 2-channel mixer in one conveniently compact design. The players are equipped with: Anti-Shock protection (buffer memory); comprehensive track selection options with direct select buttons; seamless loop capability; and variable pitch control with a range of  $\pm 12\%$ . The mixer features 3-band EQ per channel with gain control, master, mic, and cue level controls, and Fader Start. MSRP: \$299.95

Also fresh from Gemini is the **iTrax Mixing Console** for the iPod™, the newest addition to their premier iSeries product line. With two angled docking stations designed for the iPod

portable music player, the iTrax allows easy access to iPod controls when browsing through music libraries. Each iPod channel features 3-band EQ controls with gain and phono/line input switches for the incorporation of turntables, CD players, and more. The iTrax is also equipped with a composite video output for use with the latest Photo/Video-enabled iPod products, and a USB port that will allow the iTrax to function as a dock when connected to a computer, allowing the user to edit the music library of either iPod. MSRP: \$179.95 – [www.geminidj.com](http://www.geminidj.com)

### Tapping into Better Sound

**TAPCO** has introduced the Thump TH-15A, a 200-watt active PA loudspeaker that features: integrated electronics, providing separate amplifiers for the 15-inch woofer and one-inch compression driver; active crossovers (eliminating phase anomalies and the need for external processing hardware); and time-correction circuitry. Audio quality is further enhanced by the inclusion of a 3-band EQ with dual sweepable midrange. As a result, the TH-15A delivers exceptionally high SPL with little distortion and an overall sonic character that is extremely musical. The Thump TH-15A also features a versatile, lightweight, and durable polypropylene enclosure that can be both pole mounted or placed on its side in the monitor position. The I/O section includes XLR inputs and through connections. For more on this speaker, check out [www.tapcoworld.com](http://www.tapcoworld.com).



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# FLASH

## PR Gets Lighter

**Peavey** has made its portable **PR Series speaker enclosures** more mobile and more efficient by upgrading to lighter neodymium magnets. The PR Series delivers superior sound quality and durability by utilizing lightweight, road-worthy molded polypropylene enclosures that will endure years of load in/load out abuse. The PR Series ranges from 47 lbs. on the powered PR 15P (\$499.99 MSRP) to a mere 20 lbs. on the PR 10 (\$189.99 MSRP). The PR Series utilizes a 1.4" RX14™ titanium diaphragm with high-frequency tweeter protection and 1" exit for crisp, clear highs, as well as a 2.375" voice coil woofer, a heavy-duty crossover for reliable operation at higher power levels, and a constant directivity horn with consistent sound distribution. Go to [www.peavey.com](http://www.peavey.com) for further information.



## New Lighting Cases Shine

The **G-TOUR 2X M250**, from **Gator Cases**, is constructed of 9mm rugged plywood with solid PVC exterior, heavy-duty zinc plated hardware and a tongue and groove extrusion aluminum valance. The case is designed to fit 2 Martin MAC250 style lights in a suspended and secure format (the similar G-TOUR M250 NH case holds 1 Martin MAC250 style light). The case features a shallow hinged lid (so lights can be transported with the clamps off), reinforced stackable ball corners, foam-cushioned interior, 4 casters (2 locking), recessed latches, and recessed spring-loaded handles. This case has been designed to take the light from truss to case with no flipping. MSRPs: G-TOUR 2X M250 - \$999.99 G-TOUR M250 NH - \$599.99 - [www.gatorcases.com](http://www.gatorcases.com)



## Take a Stand, Universally

**Road Ready Cases** has extended their product line with the introduction of two new **universal stands**, the **RR21STAND** and **RRDJSTANDT**, built tough but pretty. Crafted from the highest-grade materials, these rugged tools hold a multitude of different items: DJ gear, mixers, turntables, keyboards, and just about any other gear you can think of. In addition, each stand features premium 3/8" vinyl laminated plywood construction and Road Ready's easy fold-up design for hassle-free transportation and set-up.

**RR21STAND:** This 21" stand is the perfect companion for Road Ready's slant racks and DJ workstations. MSRP: \$209.99

**RRDJSTANDT:** Features a roomy 66" x 15" table at a comfortable 36" working height, a unique folding shelf inside to hold your extra gear, and an industrial-grade recessed handle. MSRP: \$259.99 - [www.roadreadycases.com](http://www.roadreadycases.com)



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| 6- Grand Entrance Party     | 23- TV Themes Party Volume 1       |
| 7- Classic Party            | 24- TV Themes Party Volume 2       |
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| 9- Miscellaneous Party      | 26- Novelty Party Volume 2         |
| 10- Medley Party            | 27- Dinner Music Party Volume 2    |
| 11- Big Band/Swing Party    | 28- Jazz (Cocktail) Party Volume 3 |
| 12- (Best of) Jingles Party | 29- Holiday Party                  |
| 13- Dinner Music Party      | 30- Wedding Party                  |
| 14- Broadway Party          | 31- Island Party                   |
| 15- Creative Party          | 32- Novelty Party Volume 3         |
| 16- Classical Party         | 33- TV Themes Party Volume 3       |
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# basics of fog & haze

It's all hazy to me now: understanding how atmospheric effects work

By Nathan Kahn

**E**ven though lighting effects keep getting brighter and sharper, as manufacturers add more wattage to bulbs and better optics at lower prices, there is still something special about creating a misty palette upon which to paint a colorful light show. Whether you're new to the DJ game or a seasoned lighting pro, the following info should prove helpful.

Fog and haze differ in that fog is a thick, opaque effect that lasts a short time, while haze is a thin, translucent effect that lasts a long time. Fog is used more as a special effect, whereas haze is used for lighting/atmosphere enhancement.

## Fog

Whether created by nature or machine, fog consists of liquid droplets suspended in the air. Fog machines create fog by vaporizing fog fluid—that is, they convert the fog fluid from a liquid form to an aerosol form. Most accomplish this by forcing the fluid at high pressure through a heated pipe.

Bursts of fog are typically used for special effects in live and filmed productions. They're useful for anything from causing a cigar to "smoke" in a small ashtray, to obscuring a huge battlefield. Fog is a smoke-like effect; however, it's not smoke, since smoke consists of solid particles rather than liquid droplets. (Also, smoke is usually created by burning, and although fog machines do heat the fog fluid to vaporize it, they don't burn it.)

Fog can also be made to stay low to the ground, for a "walking on clouds" effect. This is usually accomplished by ducting the fog through a cold chamber to cool it. Typically, fog fluid for creating fast-dissipating fog is used, so that the fog will evaporate before it warms and begins to rise. Some machines make low fog by mixing a cryogenic liquid (such as liquid nitrogen) or solid (such as dry ice) with hot water.

## Haze

Like fog, haze consists of liquid droplets, but the drops are very fine and are distributed evenly over a large area to form a mist. Some hazers vaporize fluid by forcing it through a heater, and others vaporize it using high air pressure.

The primary use of haze is to make light



beams visible. Since light reflects off the droplets, you will see light traveling through the air that you ordinarily would not see. Haze is also used to create a misty atmosphere.

## Safety

Fog fluids are generally made of water-soluble glycols, such as propylene glycol. These glycols have been used in industry for decades and health data is available. There is an ANSI standard that defines the limit of glycol that a healthy adult can safely breathe (ANSI E1.5 - 2003 *Entertainment Technology - Theatrical Fog Made with Aqueous Solutions of Di- and Trihydric Alcohols*). Still, you should always use only the smallest amount of fog necessary to produce the required effect.

Fog machines that use cryogenic products to cool the fog add gases like carbon-dioxide and nitrogen to the air, so care must be taken to avoid build up of these gases to toxic levels or to levels that might cause oxygen deficiency.

Haze fluids are generally either water-soluble glycols or highly refined oils. The safe level for oil is different than that for glycols, but is still much higher than the amount typically used for haze effects.



## For more information

Read *Introduction to Atmospheric Effects* published by the Entertainment Services & Technology Association ([www.esta.org](http://www.esta.org)), and consult the various fog manufacturers' catalogs and specification sheets. The ANSI standard referenced above is also available on the ESTA website, for free, in the Technical Standards Program section. ■

*Nathan Kahn has worked in the special effects industry for 25 years. He was owner of Theatre Effects, a Maryland-based manufacturer of fire, fog, and confetti effects, and he now manages the USA office of Look Solutions ([www.looksolutions.com](http://www.looksolutions.com)), a German manufacturer of high performance fog and haze machines. Nathan is on the committee that wrote ANSI E1.5 - 2003, along with other technical and informational fog documents.*



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**Always use only the smallest amount of fog necessary to produce the required effect.**



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# AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

**We Help DJs Build and Grow Their Business!**

ADJA.org

Volume 2 Issue 3



## Introducing: The ADJA Member Forums!

The ADJA announces another exclusive benefit of ADJA membership! In January of this year the ADJA has launched it's own membership discussion forums for members to discuss ADJA business & share successes & areas of improvement in our businesses. The link can be found in the ADJA member home page. This forum is going to enhance how we operate & the manner in which we can build a knowledge base for all members to benefit from.

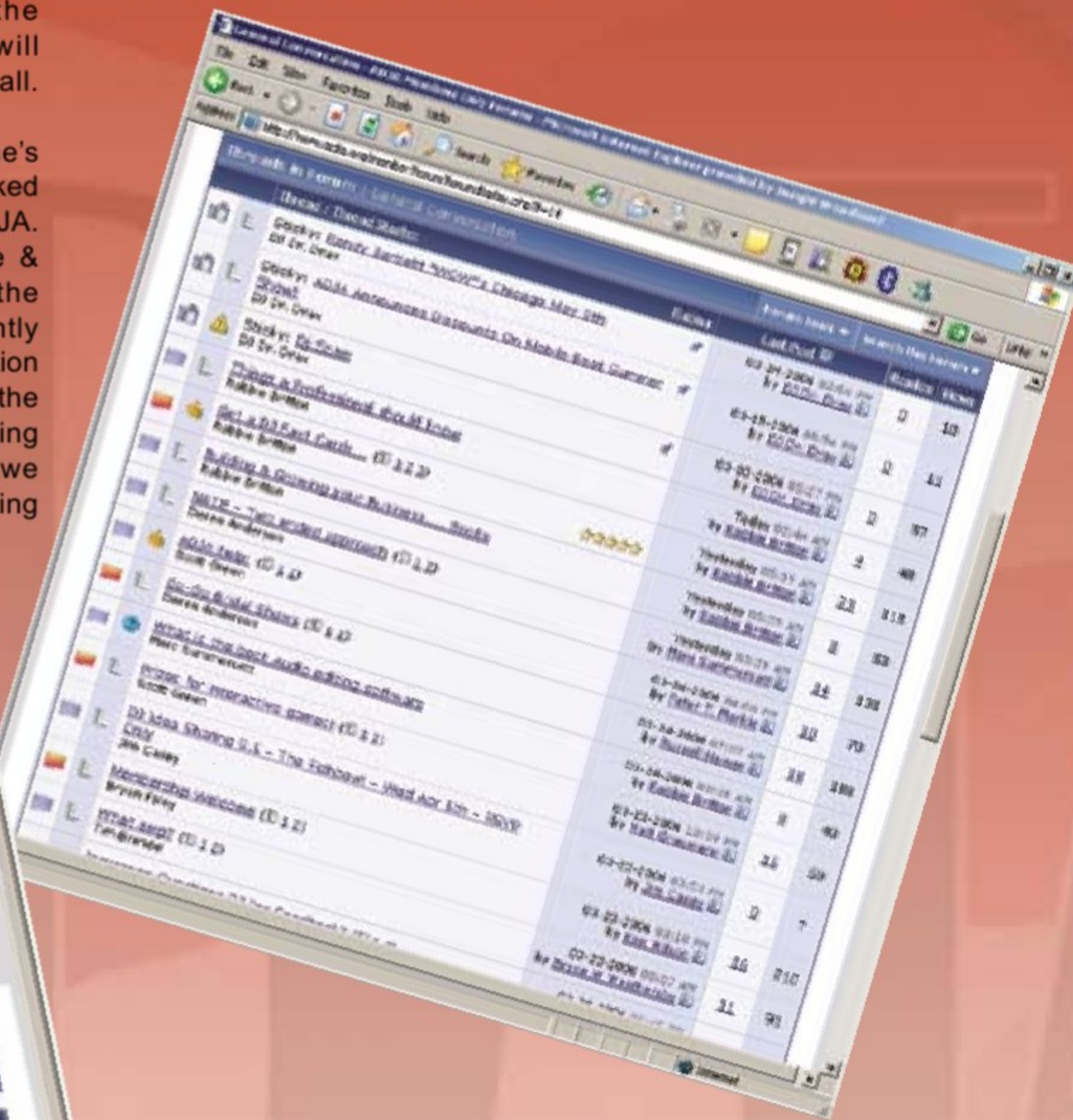
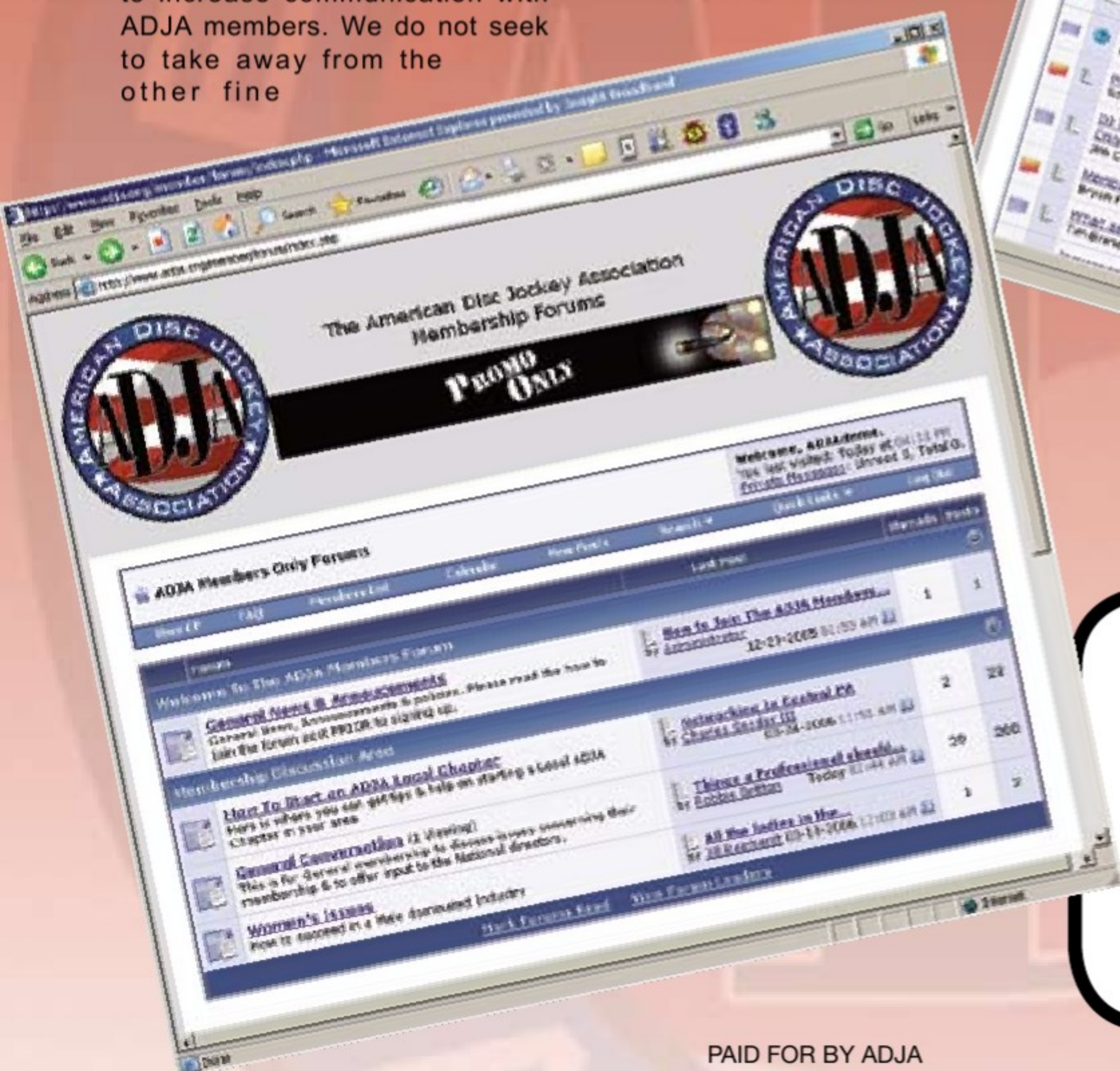
There are places to give direct feedback to the National Directors on improvements or concerns that you might have regarding ADJA. We created this forum to further enhance our mission to increase communication with ADJA members. We do not seek to take away from the other fine

public forums, we desire members to stay active there, but to enhance their membership by getting to know each other & sharing the growth they have received by belonging to the ADJA. We hope that this will be a positive experience for all.

Speaking about maximizing one's membership, One often overlooked area is a member's profile at ADJA.org. By keeping it up to date & checking back often to see the additions that we are constantly making to improve our information base. This is what will have the greatest impact upon our getting more & bigger benefits, how we market your business, increasing the detail in your profile will

help to increase the value of your membership allowing you to maximize the return on investment made in belonging to the ADJA. I would like to also suggest that

you make ADJA.org your home page. Log in & look around, check the member home page often as new policies & benefits are posted there first.



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# ADJA ROCKS IN VEGAS!



(Above) Rob Snyder (ADJA Chapter Development Director, FL) and Andy Austin (TX) find out they were separated at birth!



(Above) Ben Miller (Vice President, IL) swears in new directors Brian Graham (TN), Bryan Foley (FL), and Dr. Drax (AZ).

(Right) The Michael Butler Humanitarian Award went to Mr. Larry Williams of the Reno/Tahoe DJ Company and Local ADJA Chapter Leader. During the past year Larry has continued his years of community service, donated a complete DJ system to a fellow DJ devastated by Hurricane Katrina, and led many of his fellow DJs in supplying services around his community. (Below) The ADJA Leadership Award, named for past president Peter Merry, was awarded to Peter Merkle of Global Heart Entertainment of Chicago. Peter has lead the DJ Think Tank at Mobile Beat the last few years, has overseen the ADJA National Elections Committee and as membership director of the Chicago Chapter has assisted the Local Officers in building a strong chapter in just under two years.







Your ADJA Board of Directors: (From Left to Right) Bryan Foley (FL), Brian Graham (TN), Dr. Drax (AZ), Jim Cerone (IN), Daren Anderson (WA), Rob Snyder (FL), Ben Miller (IL)



As part of our Membership Drive, and being committed to "Helping DJs Build and Grow Their Business," The ADJA sponsored a contest for anyone who signed up for membership or renewed their membership at the Vegas 2006 show! The prize, a Dell Laptop loaded with MS Office Professional and Quickbooks Pro was won by Matt Mitchell from Joyful Noise Entertainment in Valencia California. Matt is also the VP of the Los Angeles Chapter of the ADJA! Congratulations Matt!



The ADJA Board of Directors thanks Retiring Board Director Matt Graumann (2002-2005 ADJA Secretary) for his service!



Jim Robinson from **Promo Only** lends his support during the National Meeting



The ADJA Chapter of the Year was awarded to the Chicago Chapter for their continued growth, community involvement and DJ industry leadership. President Allan Deneau accepted the award along with 20+ local chapter members in attendance and challenged every other chapter to "Come and try to take it from us next year."



Rob Snyder interacts with chapter leaders from across the country at our first annual Chapter Leaders Meeting! Over 60 local leaders attended the meeting! Thank you to our local leaders for all of the great work you do!



# Member Spotlight: Rex DeJaager

By Bryan Foley (ADJA Membership Director)



This month we venture to the great city that I grew up in and visit one of my former DJ's in Virginia Beach Virginia. Rex DeJaager of Rexpert Sounds DJ Entertainment has grown his business with great talents and a big help from the ADJA.

**ADJA** - What was it like when you started out as a DJ and what are some of the memories of your beginnings as a DJ?

**Rex** - I began much like everyone, in the amateur status doing gigs for free or nearly free until it became obvious I could charge for my services. I still remember charging \$40 an hour for many events and the late nights on the Military club circuit in Okinawa Japan, during my military days as a teacher for the DoDDs School System, getting advice from the likes of Ken Day who is currently the President of the San Diego ADJA. Since then, things seemed to have advanced to an ever growing level of increased professionalism and character growth.

**ADJA** - I bet teaching school has helped in dealing with school events. When you got out of the military and settled in Virginia, you had a driving desire to grow your business to be the best in the area. What tools did you have available at the time.

**Rex** - I knew I wanted to open my own business in the Hampton Roads area of Virginia. After working as a sub-contractor for various

local entertainment companies, I very quickly felt the need to return to being my own entity. It was then that I ran across Bryan Foley in my travels. He was on a mission. He wanted, and I agreed, to increase the level of professionalism and the fees charged by those who warranted such increases. I wanted to share my desires and passion of the DJ profession with those desiring the same. My company was growing but the community was remaining stagnant.

**ADJA** - I remember those days and was glad to have you as one of my DJ's. Since moving away from Virginia 5 years ago, how have things changed?

**Rex** - The entire Hampton Roads DJ industry needed redirection. I contacted the ADJA almost a year ago, Bryan Foley did an ADJA Presentation and the rest is history. Lots of phone calls and the help of my dedicated friends and fellow board members, we had our chapter together in two months. Education & Networking is the key, so we put a plan into action. The ADJA radically changed the marketplace in Hampton Roads. We continue are working on educating the brides, clients, venues and our fellow DJs.

**ADJA** - What are some of the best benefits and outcome of having the ADJA and a Local Chapter in your market now?

**Rex** - I have enjoyed learning, networking and the support of those 17 companies who have

joined us. I've heard numerous success stories from many who I know have personally benefited from our association. Some have doubled, even tripled their fees. I urge those that have been sitting on the fence to meet us and give our association an opportunity to help make our industry better one DJ at a time.

**ADJA** - With the local chapter doing great things in your area, how has your own company grown since you left my company?

**Rex** - Rexpert Sounds has grown to 8 entertainers. We learn from each other and share in our successes. Our youngest clients are 6 years old and the oldest being 96. Our smallest gig has been 12 guests, with our largest being 12 thousand. Our clients enjoy our interactive website and the use of the newest technology at our functions. Most of all our clients enjoy our Quality, Personality and Professionalism... "It's the Rexpert Experience".



## ADJA Karaoke Division Debuts

*ADJA announces the formation of the Karaoke Division.*

The ADJA has announced the formation of the American Karaoke Jockeys Association, a joint membership side of the ADJA. As we look for more ways to help mobile entertainers build and grow their business, we heard from many KJ's nationwide about helping them and the karaoke industry. With a lot of KJ's doing dual events i.e. the DJ/KJ, we realized that a large portion of our members offer karaoke

as part of their services. If you are a current member of the ADJA and offer karaoke you are automatically opted into the AKJA side of things so long as your current profile is accurate and KJ services are checked. If a Club KJ is interested in joining they will have the AKJA Only option to join but all association benefits will be available to all members.

One of the first karaoke dedicated benefits we premiered is the online karaoke store located at [www.akjastore.com](http://www.akjastore.com) that offers the

best selection and prices of karaoke supplies to our members.

Bryan Foley has been appointed head of the Karaoke Division and has formed a member committee that includes Bill Smith (From NC), Rick Redding (MI), Ken Wilson (CA), Darin "Red" Walter (CO) and Louie Castellanos (CA). With the leaders of the Karaoke Industry helping out we have a great opportunity to reach out, listen and help KJ's everywhere. Some of the ideas we have heard are the inclusion of

Karaoke Clubs to become associate members and have their KJ's join, have access to sponsorships for national singing competitions and much more. Ken Wilson has set up an online IRC Chat room for KJ's to communicate. For more details on the chat form and the AKJA, visit [www.adja.org](http://www.adja.org) and log into the online members forums. If you have any ideas or want to join the AKJA email [membership@akja.org](mailto:membership@akja.org) or call (888) 723-5776.





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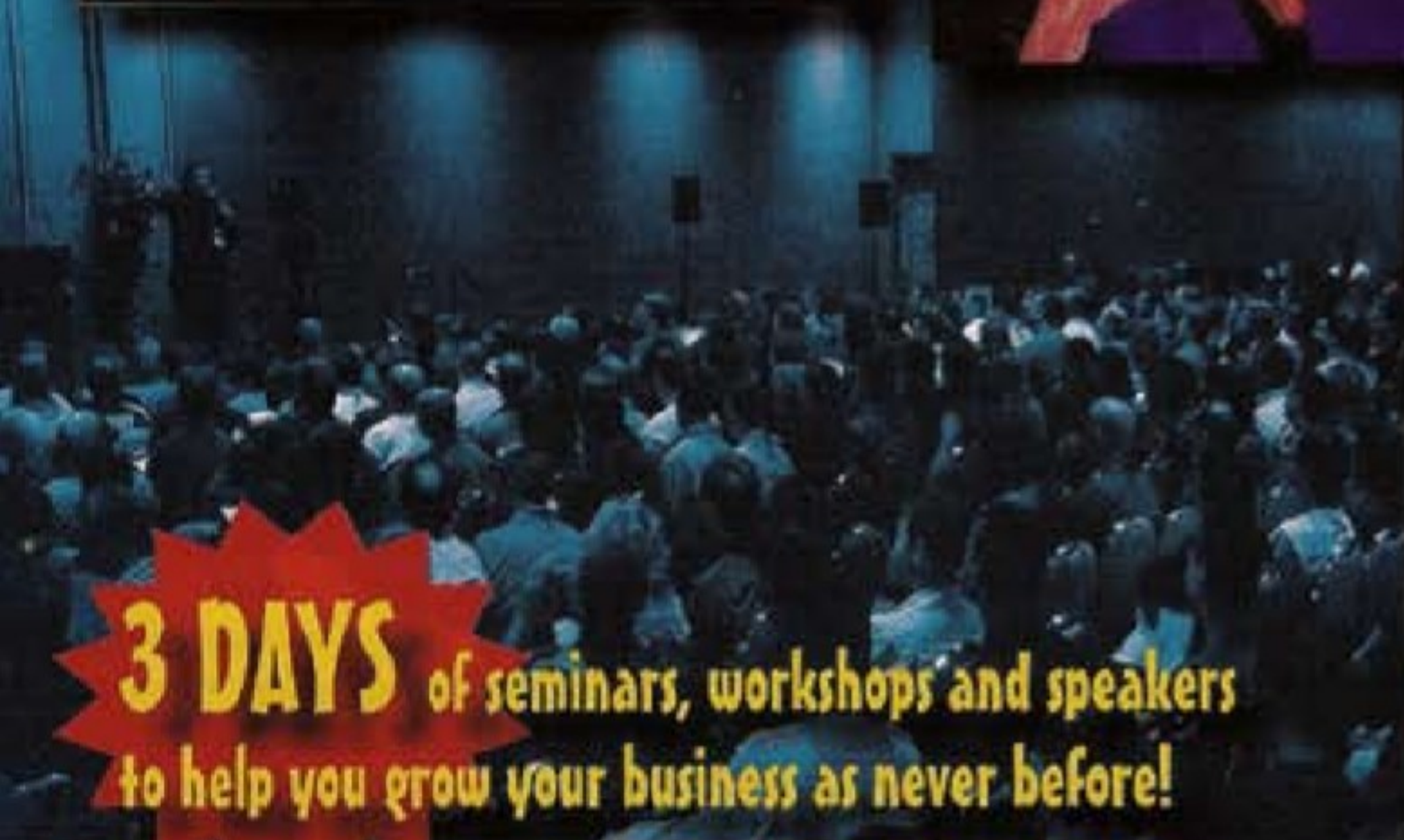
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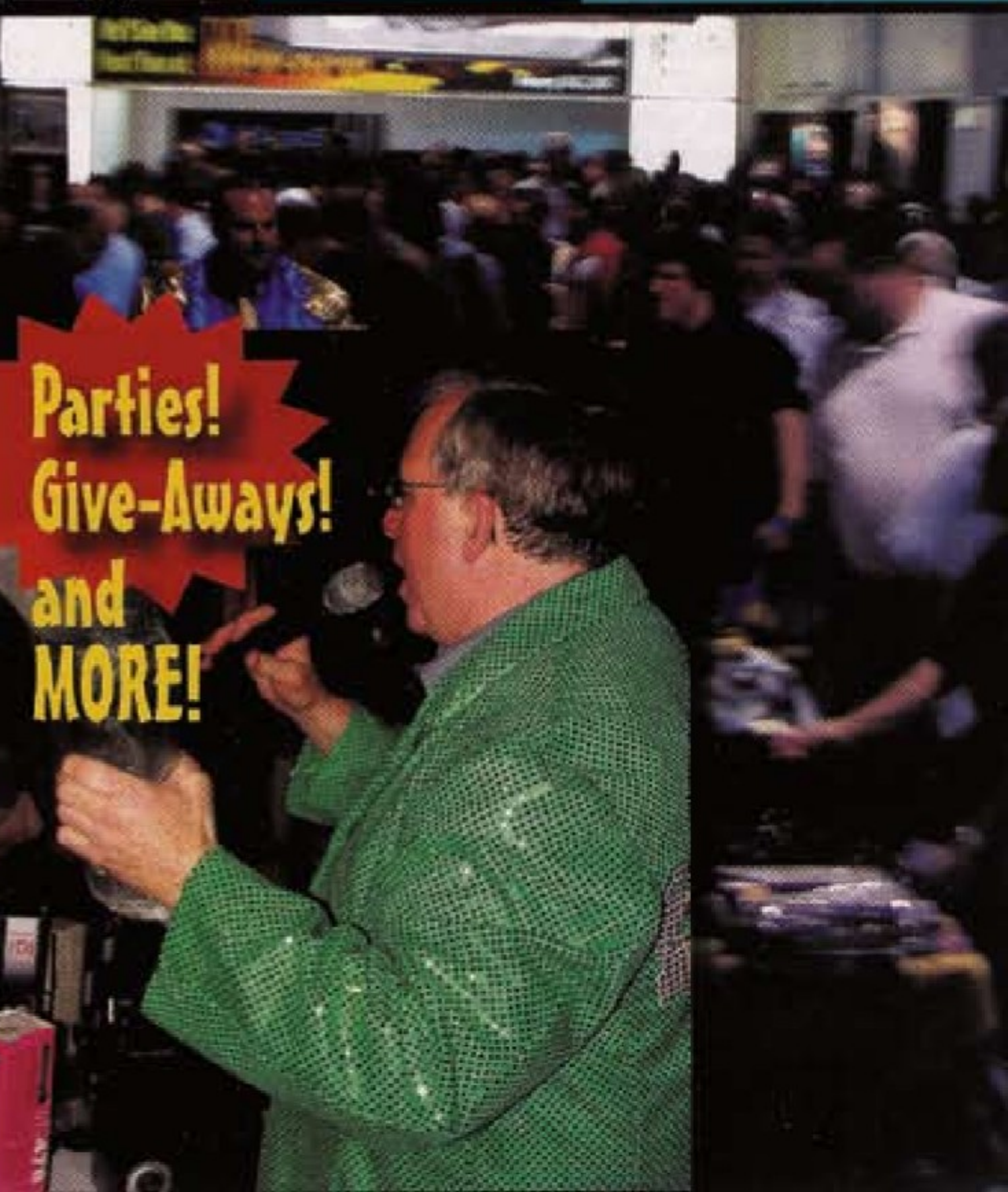
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# The Grandest Entrance

## I never had a clue

**I**t all began exactly the same as every other gig. A phone call from an excited bride, asking all the typical questions: rates, availability, music selection, attire—you know the drill. When it appeared I had met her level of expectation, she went on to explain how she and her fiancé had rented a hillside resort in a secluded area for their reception. While she seemed like your average blue-collar American, what she was describing was not going to be—in my opinion anyway—cheap. But that's neither here nor there, and our initial meeting ended with me having a deposit check in hand.

When the day of the event arrived, I drove to the location specified, expecting to find a lodge, inn, or hotel. Instead, I found myself met by a couple of soldiers, in full uniform, with two Hummers—the big ones, like the army uses.

They greeted me and then asked if I needed help with my gear. I explained that everything was in the back of my van, and I started to ask directions. "I don't think that van will make it to where the party is," said one soldier. Then they proceeded to transfer my gear into the Hummers. "Hop in," said the other one. Noticing they were wearing sidearms, I was happy to oblige.

After a wild ride up the side of the hill, we reached a clearing with one of the most beautiful views of the valley I had ever seen. They drove me over to a rustic stage, pointed out how I could hook into the generator, and helped me off-load my gear. It was just a gorgeous day and I kept thinking that this was the kind of job that made up for the less-than-perfect affairs. By the time I finished setting up and running a thorough soundcheck, there was still an hour and half before the wedding. The strange thing was that there was absolutely no one around—even the two soldiers who brought me up the hill had disappeared. I had plenty of time to check the place out, and the only other humans I found were from the catering company and spoke zero English.

Time passed, and it got to be less than 15 minutes from the start time of the wedding. Nobody. Not a soul around. Then I began to hear a faint roar in the distance; I couldn't figure out if it was a vehicle or some type excavation gear. It kept getting louder and louder...closer and closer. And then I saw it, just above the trees in the distance: a vintage aircraft (WWII era, I guessed), with the side door open. Just as the plane got to a point a little east of the compound, I saw these little black dots jump into the summer sky, and then, one by one, colorful parachutes unfurl.

As the first jumpers neared terra firma, I figured I'd better start some music. And as they landed, each quickly stripped off their chute, helmet and suit and took their places in the wedding area. While the groomsmen lined up just as if this was a typical wedding venue, a second, smaller plane flew over. And out jumped one, two, three, four more people. As they landed, everyone applauded the arrival of the bride, her matron of honor, and two bridesmaids. With military precision, the ladies took their positions. I was instructed to begin the wedding music, and thus began one of the most impressive, beautiful, and memorable weddings of my career.

At the end of the day (actually, the party went well in to the night), I commented to the bride about what a remarkable event it had been and thanked her for using my services. But I couldn't leave it at that. I had to ask: "How come when we met you never mentioned to me that all the guests were parachute jumpers?" She looked at me like I had asked a real dumb question and said, "Why? Is there a special song you would have played?"

— From DJ Billy J.

Continued from page 52

sound system, video projector and screen, and all supplies needed to do the race. The BUY-A-NOSE kit provides all the tools and instructions you'll need. Prior to your meetings, you must check with your state's gaming commission to see about equalized gambling. BUY-A-NOSE offers a Fantasy option if it's illegal. If that is the case, a higher ticket price must be charged, perhaps \$50, to raise the money. After the race program, you would have a dance. The entire program will take about six hours.

The day of the event, it is your job to be enthusiastic and well prepared. Rehearsing the races prior to the event is important. The better time the group has, the easier the following year's booking will be. With success, it is easy to make these annual events. It is wise to come with at least one assistant and a separate DJ at first. You can use either a laptop or a separate DVD player and a monitor with all appropriate connectors.

The best part is, for this off-season gig, you should charge at least \$1,000, depending on your area. Your client could make upwards of \$20,000 for a group of 500. The video horseracing concept can be adapted to bars, clubs, country clubs, cruises, etc. Let your imagination be your guide—and good luck!

BUY-A-NOSE is the brainchild of Gary Kassor, the recent recipient of the Prop Master of the Decade Award at MBLV.06. For more info go to [www.buyanose.net](http://www.buyanose.net) or call 866-872-5802.



### "Where Successful Mobile Entertainers Go to Relax"

DJ Cruise has announced the 8th Annual DJ Cruise for Mobile Entertainers for November 2006—Tuesday, November 7 through Wednesday, November 15, 2006—on the Carnival Spirit, setting sail out of San Diego, CA.

The DJ Cruise for Mobile Entertainers set sail twice in November 2005 and was a major success on both coasts. The East Coast event, sailing from Miami, with a stop in Grand Cayman (weather concerns eliminated an another intended Jamaica stop) featured Randy Bartlett and Scott Faver as keynotes and also included presentations by the ADJA, Ben Miller, Marc Weinstock, and Dr. Drax. While at sea, the nearly 100 attendees kept busy with seminars, socials, and family activities. Networking went on all day and sometimes late into the night.

The West Coast event pushed off from Los Angeles a couple days later, visiting Puerto Vallarta, Mazatlan, and Cabo San Lucas. There were seminar presentations from Marc Farrell, Tony Barthel, Paul Gormley, Alan McKenzie, and John Brown. Because it was a longer cruise (seven glorious days), this allowed the seminars to be spread out among the three days at sea while still allowing plenty of time for all the opportunities the cruise had to offer. Fun was had by all up and down the Mexican Riviera.

This year, organizers are changing the theme of the event to "Where Successful Mobile Entertainers Go to Relax," and are adding more of everything: a greater variety of opportunities for relaxation and education. This time around, the ship heads down the Mexican coast to Acapulco, Ixtapa, and Manzanillo, with a total of four days totally at sea, full of DJ Cruise events. The eight-day cruise goes from Tuesday to Wednesday, thus only one weekend is affected. No need to rush from a DJ event to get to the port, and there's plenty of time to get ready for events on the following weekend.

The keynote speakers are Scott Faver (The Game Master) and Larry Williams (*Mobile Beat* writer and author of *Mind Your Own Business*).

More information can be found at [www.djcruise.com](http://www.djcruise.com), or check out the conversation areas at <http://start.prodj.com> for news on this exciting event. For more details on the event and to book your cruise, call Debbie McKenzie, Cruise Director, at 805-382-4386. ■





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